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CHORAL MUSIC AND ITS PRACTICE

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CHORAL MUSIC AND ITS PRACTICE

With Particular Reference to
A Cappella *Music*

by
NOBLE CAIN

M. WITMARK & SONS
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FOREWORD

This book is offered for discussion and provocation of ideas. Let those who cannot agree in all details make use of that which seems to suit their need. The procedures listed herein have proven effective for me; they may not prove equally effective for someone else. Experiment will produce experience. I will be satisfied if this book helps someone in one small detail only.

I have tried to set forth ideas which have been gleaned from *actual experience* with choirs and choruses for the last two decades. The bibliography on page 140 has furnished me abundant cause for thought during those years and my ideas are much tempered by the ideas contained in it.

The list of materials for *a cappella* choir contains many numbers which I have used. I heartily recommend those marked for your consideration. I wish to thank Jacob A. Evanson for permission to include his suggestions of good compositions. I wish also to thank Dr. Christiansen of St. Olaf for the inspiration he has given me to continue in the work of promulgating *a cappella* choirs. To Duncan McKenzie I must tender thanks for his aid in bringing many fine numbers to my attention.

One hymn more, O my lyre!
Praise to the God above
Of joy and Life and Love,
Sweeping its strings of fire!
—from Lamartine.

N. C.

CONTENTS

CHAPTER PAGE

I. THE AESTHETICS OF CHORAL MUSIC . 3

Primitive man—Subjective man—psychic influence —the listener—the child tone—partials present—apparent dissonance—adolescent tones—adult tones.

II. EDUCATIONAL VALUES OF CHORAL MUSIC (THE GRADES) 9

Mass education—choral music adapted to the idea—the idea in elementary schools—the first three years —the second three years—sight reading—natural sight reading—tone quality—the boy in the grades —the girl in the grades.

III. EDUCATIONAL VALUES (JUNIOR HIGH SCHOOL) 18

The Junior High School—the S. A. B. arrangement—illogical aspect of S. A. B.—the solution—quality versus range—Jr. H. S. mixed chorus—examples of material—effect of good material—boys' and girls' glee clubs—tone quality in Jr. H. S.

IV. EDUCATIONAL VALUES (SENIOR HIGH SCHOOL) 25

The Senior High School—the chorus—should the oratorio be given?—should the opera or operetta be given?—*a cappella* music in the High School—the "hold-over" feature—the spiritual development.

CHAPTER PAGE

V. THE PRACTICE OF CHORAL MUSIC. (*A Cappella*) 32

Preparation of the chorus—place of rehearsal—good ventilation—lighting—shape of room and acoustical properties—the ideal room—special walls and ceilings—the raised floor—detached seats—time of rehearsal.

VI. ORGANIZING THE CHORUS 38

Selecting singers—sight reading test—test should start on a high tone—balance—use of low altos—the unchanged boy-voice—general treatment—ranges.

VII. SEATING PLANS 47

Charts 1, 2, 3, 4.—The Double Choir arrangement.

VIII. FACTORS IN THE SUCCESSFUL FUNCTIONING OF A CHORUS 53

Officers—part leaders—adult organization—distribution of music—type of music—the proper "first" piece—capacity of a choir—underestimation—uniforms—mental attitude of choir—attitude of conductor.

IX. THE REHEARSAL 62

Conductor's exposition of the number to be sung—rehearsing the parts—individual corrections—persistent off-pitch singers — discipline — conductor control—occasional severity—the human conductor.

X. TONE QUALITY 71

Exercises—tone quality exercises—tone quality and the vowels—choral tone—to develop resonance—to develop projection—humming—to develop flexibility and speed.

XI. INTONATION 80

Importance—causes of poor intonation—improper tone and production—lack of mental alertness—the worn musical groove—extreme heat—absorption of tones—physical fatigue—defective hearing—psychology of the process—getting the pitch.

ERRATA

Page 9—Line 5	For *education*—read—*educators*
Page 22—Lines 4-5	For *education*—read—*educational*
Page 57—Line 17	For *experienced*—read—*inexperienced*
Page 74—Interchange cuts	
Page 122—Line 18	For *Ru es Petrus*—read—*Tu es Petrus*
Page 136—Line 8	For *Peassall*—read—*Pearsall*
Page 142—Line 12	For *Seasbore*—read—*Seashore*

CHAPTER PAGE

XII. INTERPRETATION 87

Tempo—other factors—dynamics, attack and release —breathing — memorization — ensemble — mood— eloquence—diction—appearance.

XIII. THE PROGRAM AND THE CONCERT . . 101

Planning the program—chronological type—mood type—contrast type—contrasting keys—example of contrast program—length of program—critics—soloists and assisting artists—guest conductors—mind of the audience—encores—stage effects.

XIV. THE CONDUCTOR IN THE CONCERT . 108

Use of the baton—license of the baton—use of the left hand—personal carriage—absolute control.

APPENDIX

I. SPECIAL SEATING PLANS 114

The Tallis Motet—chart of the Newcastle upon Tyne Bach Choir—chart of the Chicago *A Cappella* Choir —analysis.

II. A CAPPELLA CHOIR LITERATURE . . 119

III. BIBLIOGRAPHY 140

CHORAL MUSIC
AND ITS PRACTICE

CHAPTER I

THE AESTHETICS OF CHORAL MUSIC

Primitive man

Ever since the advent of Man as an articulate creature the possibility has existed that Man could sing. However primitive he may have been before he began to express himself in sounds from his throat and "voice-box," the fact remains that there arrived a time somewhere in his infancy when he made sounds which may be definitely considered as musical, compared with ordinary speech. He has always possessed a natural musical instrument. All the manufactured musical instruments necessarily came after his own instrument.

The subjective man

This fact gives the choral director much to think about. It means that the subjective side of Man, the emotions emanating from him, are audibly and directly expressed by his own vocal organ. To use an instrument for playing such sounds is the secondary way of expressing the feelings and brings into use an intermediary article of some sort. Any instrument thereby becomes an agency second to the voice itself, which is primary. Inflections and intensities of the musical out-

pourings are naturally limited by the instrument. The human voice is not so limited, being limited in range only. Great joy, grief, longing, satisfaction and similar emotions can be best expressed by the direct connection of the voice physically with the person himself. Keeping this in mind brings one to the realization that the only way for the human being to subjectively express what is in his heart is by the use of his own vocal organ. How a great actor can move audiences by the pathos or fire mingled with the proper inflection of one single word! How the great orators of former days could work on the emotions of millions! How the great singers have learned to express their whole soul through the medium of the voice! No manufactured instrument can even approach this *personal* instrument.

Psychic influence

The choral director, therefore, has the advantage of the instrumentalist. He has a group of human beings, all with varying feelings and emotions, the result of hundreds of years of heredity and environment. His mission is to give them musical expression of this total combination. If he does it well, his singers will, perhaps without being conscious of it, pour out these feelings and emotions as they could not do with any set of instruments, even though they be expert players. In singing in such bodies or groups, such a feeling of union with the Invisible and of *esprit de corps* among themselves will develop that real comradeship is apparent. In fact, a well trained choral body that has been singing

together for years will often do their numbers without the aid of a conductor. It is a matter of common observation that smaller groups, such as male quartets, develop such a unity of feeling, that a conductor is unnecessary and in many cases would be a hindrance. Large choirs that have this unity of feeling will often disregard the director's signal for an attack and wait perhaps several seconds before that telepathic current is shot through the group, causing them to begin as one person! This is not theory. It actually happens with the great choirs of the world.

Aesthetics in the body of singers is therefore apparent in the mutual outpourings of the heart and the stirrings of the emotions until a realization of the beautiful is made more personal, whether that be due to the text of the song or of the pure beauty of the blended sounds.

The listener

The beautiful side of it all is not confined to the singers. Those who listen cannot fail to realize the supreme beauty of human voices, well blended. There are three kinds of such tones and each has a different aesthetic effect on the audience. The choral conductor who would develop any one of these types should decide, before he begins, which he prefers.

The child tone

First, there is the tonal-type of the children's group. Until the age of adolescence the child voice consists almost solely of overtones or partials. That is to say, the

full solid tone of the adult is not present either in quality or in actual physical make-up. Without going into a scientific discussion here, it should suffice to say that all tone is the product of a fundamental vibrating medium which produces, of itself, one distinct tone. Superimposed on this fundamental tone is a whole series of other tones called overtones or partials which are in a direct mathematical ratio of vibration to the main tone. The child voice does not have this fundamental tone. It is similar to a brass horn which is built in the manufacturer's work shop from the natural series of partials of a tone or set of tones. The fundamental tone is almost impossible to play on the average horn-family instrument.

Partials present

From my own observation, I am convinced that the child voice is not made up of the first octave partial but rather from the second overtone, the fifth. When a child sings C above middle C the main tone generating this tone is not middle C, but F below that C. This is what imparts to the well placed child voice the unearthly beauty of a clear blue sky. It also produces a voice penetrating and unpleasant when it is allowed to be used with pressure. The fifth is the most penetrating of the partials (see Helmholtz—"Sensations of Tone") and at the same time it is the most beautiful when in exact relation mathematically to its fundamental. Perhaps this is the reason why children, during infancy, produce such piercing tones. Tones completely out of the reach of an

adult are sung by infants in the course of their ordinary cries.

Apparent dissonance

When listening to children sing with an orchestral accompaniment, occasionally there is heard an apparent dissonance (discord) with certain progressions of the orchestra. This is due to the fact that in passing that particular node of vibration, the voices, with their resultant tone, are not always in pure vibration ratio to the instrumental combination tone. As the age of the singer increases this disappears and in adult life is scarcely noticeable.

Adolescent tones

The second tone-type is distinct from the tone of children and from the adult tone. It is the tone given forth by the adolescent of high school and college age. Its beauty tends to disappear when the voice becomes "changed". This, of course, is due to the physical changes taking place throughout the anatomy and is dependant directly on the sex change. The adolescent chorus can move audiences to tears. An audience is not conscious of the reason for its desire to weep when hearing certain tones sung by the adolescent chorus. This is because we have here a motley blending, as it were, of the child's fifth overtone with the adolescent first octave overtone. Those voices which are the most changed bring out the first octave. Those the least changed bring out

the fifths. On the other hand, if this tone is not produced smoothly and evenly, we have a "cutting" tone which is often described as "going right through the head of the listener." High school choruses which sing harshly cause excruciating nerve-convulsions for the listener; but when controlled or well placed singing occurs, the result is so beautiful that all the color and warmth of tropical islands seem to emanate.

Adult tones

At or about the age of thirty, the top partials tend to disappear from the human voice and the fundamental tone becomes more prominent. Adult choruses composed of singers above this age are colorless and often described as uninteresting. Great singers, such as Melba and Schumann-Heink, are much in the minority after this age. Those who succeed, as they did, in keeping the lustre of the voice to the age of fifty, are those who, for certain anatomical reasons, have not lost the overtones which were so prominent in youth. An adult chorus, from the standpoint of the conductor and the listener, is very uninteresting unless there be in that chorus a liberal sprinkling of younger people who will furnish the much needed color of tone.

CHAPTER II

EDUCATIONAL VALUES OF CHORAL MUSIC (THE GRADES)

Mass education

Today we are engaged in a gigantic task of educating the masses. Originally education was confined to the individual. It is only within the last century that mass education has come to actual employment at the hands of education. Even after the European movements of revolution and after the American separation from the mother country the germ of individual education was still rampant. Brotherhood, equality of Man, liberty, fraternity, state control, communism and all the other characteristics of the growing mass-consciousness created a field for educators. However, many of them continued in the old order of things until a comparatively recent period. Now there is no doubt that the trend of all education is toward the elevation of the mass. The question then presents itself, "Is choral singing in line with this conception of education?" If it is, then the choral director has overcome one great obstacle already.

Choral music adapts to the idea

In truth it may be said that choral singing is the most elemental mass musical education that can be discovered.

In a chorus the singers are all on the same plane. The good sight reader is indistinguishable from the poor sight reader. The soloist is not in evidence. In an opera or operetta the cast is the main thing. In choral programs the chorus is the main thing. Therefore the music educator should concentrate on choral mass singing if he wishes to be in line vocally with the modern idea of education. Only in proportion to the mass education done now will the future choral societies thrive. Only in proportion to the choral work done in the schools now will the adult generation have a definite love for choral music. Participation actively as an individual with a mass of other individuals is far better than sitting on the side-lines and listening. This kind of person never gets beyond the stage of wishing to pay his good money to hear someone else do the work. American publics are rather prone to support symphony orchestras, opera companies and artist courses, when, in addition to these very worthy activities, they should be taking part in musical events. We should not become a nation of absorbent listeners but rather one of active participants. Choral training will eventually produce this condition. It will prove to be the salvation of the American musical life.

The idea in elementary schools

The conductor's first field of endeavor is his contact with the child fresh from the home. From kindergarten to seventh grade there are seven years of formative period. Songs are developed from rote procedure, that is, the teacher sings the song phrase by phrase and the pu-

pils imitate. Simple songs that have to do with the actual experiences of the child up to this point are advisable. For example, Mother Goose rhymes which are usually well known by little children can come into play in the kindergarten, set to melodies of simple structure. Then songs dealing with such subjects as the robin red breast, the sky, the trees, the dog, the cat, the postman, and the policeman find ready expression through melodic conveyance. These songs may be described as those having a personal reaction from the child to the subject about which he is singing.

The first three years

Care and discrimination should be used for kindergarten and the first two grades. Many teachers select songs dealing with the amusing and witty sayings of children because they are "cute," assuming that the children will revel in singing them. Child psychologists have discovered many things. Chief of them is the fact that children at this age are self centered and apt to talk about what they themselves are doing and thinking. In conversation they talk of what "I" am going to do or what "my father thinks," and various similar subjects. But while self centered in this respect the child psychologists have not brought out that a child in song is exactly the opposite. Therefore we find the child singing with great enthusiasm about the bird or the flower or the various things which have to do with his growing contact with the outside world. If a "cute" song is given him embodying some of the witty remarks of clever children his interest falls dead. This is a marked proof that song pro-

vides a channel for personal expression without actually talking about the person. The contact of that person with the universe and his soul-reaction to it are best expressed in group singing. Often these "cute" songs are what some adult composer *thinks* are amusing to children, whereas they are amusing things that children bring about for adults to be regaled with, but they are not funny at all to the children themselves. In fact the singing of such songs will tend to make the child draw up within himself to prevent his being laughed at. There are several volumes of just such songs. They are indeed beautiful little songs and very amusing to adults. They should be sung by an adult artist for adult audiences. The giving of these songs to kindergarten and early grade pupils is a mistake.

Songs of this period should embrace only those sentiments which have to do with actual *things* with which he is coming into contact every day. If he does not live in mountainous country it is foolish to have him sing a song about mountains. If he has never seen the sea and heard its waves, songs describing such beauties are barren to him. But if he has seen a parade and finds a song about a parade and its animals, just watch him love that song. All dogs are alike and so are birds to a child of this age. Just personify a dog or a bird and have the child sing what the bird or dog does or thinks and watch him get interested!

The second three years

Above the third grade and until the seventh, two-part songs are to be recommended. Three-part songs may

be sung, but it is problematical as to the efficacy of this treatment. The main reason is that, as stated earlier, changes are constantly taking place and a wide range of voices is impossible. Altos and sopranos have about the same range, their difference being one of quality. Therefore the two-part song should be taught to the whole room or chorus. That is to say, each singer should learn both parts and on one occasion let half of the group sing the soprano and the other half the alto. On another occasion reverse the position.

Discovery of an outstanding alto during these grade years means that the child has lapsed into a guttural way of singing and, instead of being elated, the teacher should attempt to correct the defect.

The subject matter of these songs can gradually become changed as the child learns more about life and the world from his own associations. Eventually the child procedure can be forgotten as subject matter is concerned. Small cantatas such as settings of famous poems may now be introduced. As the upper grades are approached, this connection with the English materials should be made. It not only pleases those in authority in the school and the English teacher, but it is good educational practice. Make contact with other lines of study wherever possible.

Sight reading

At the earliest possible moment sight reading should be begun. I am not sure but that it could be introduced in kindergarten. This could be accomplished by naming the Do the "stop-tone" or the "red-light" tone, meaning

"to stop" or "come to rest". The Ti (which is the most important of all) could be called the "green light" tone, meaning "to go ahead". In fact from Ti one *must* go ahead to some other point. An ingenious kindergarten teacher who is musical can invent ways of teaching all of these syllables from their *sound* which is the all-important thing about them. There is no logical reason why sight reading should be left until the third or fourth grade. On leaving the kindergarten for the grades the pupil should be given a little book with large notes in it. Without knowing whether these notes were F, or G, or B-flat, or any other particular name, he should learn to associate a few notes at a time with certain syllables which he has learned in kindergarten. His musical reading process should be the same as the English reading process. Children learn to read whole words before they can spell them. Why not learn the musical phrases and syllables in the same way? If not ready for books let the music supervisor place one or two such phrases as "La-Ti-Do" on the blackboard and leave them there for a time. The child will learn this sequence by association with it in this manner.

Natural sight reading

Sight reading as it is often brought into play in the third or fourth grade is entirely like a mathematical table and the child learns to detest it. When it is brought into usage, regardless of the grade, it should be by association. The pupil learns to read the notes, going up and down, from their *position,* but not especially because

they occupy any particular line or space. Lines and spaces should be left out of discussion and the child should be taught to read the notes by their *position* in progressing, either tone at a time (diatonically) or by intervals. Intervals should be the same size for several lessons. The lessons should be short. It is even possible to establish games in these grades, whereby the singing of the intervals can be embodied. When sight reading is thus made a part of daily association, such as is reading, a higher grade and the high school will not find so many entrants who cannot *yet* read music. This situation is all too realistic for any person in music education to ignore.

Tone quality

The grades contain the new voices. They will be improved or harmed according to the method used in production of tone at this age. Children in kindergarten and the lower grades should not be allowed to sing from the throat, regardless of how much tone-volume the supervisor may wish to get from the chorus. The high tone, sung with open head, and rightly placed by the teacher, will be imitated faithfully by the children. Child groups which sing with hard tone are often the result of the teacher's own hard tone. Imitation is one of the strong characteristics of the formative period. Let the teacher discard the adult voice and sing falsetto or sotto voce, if necessary, for the children's sake. Use the vowel "oh" very frequently and the head voice will become greatly improved. "Ah" is not a suitable vowel for

production of good child-tone because it opens the throat at the base of the tongue and generally results in a throaty or strident tone. Many exercises are contained in books of instruction for children of this age in which the syllable "La" is used as a medium of singing. This should be changed to "Lo". The "oh" sound will greatly develop the fifth partial in the child voice and result in a beautiful choral tone by the time the sixth grade is reached.

The use of "oo" (as in moon) is good to secure more resonance, but the soft singing of "oo" exclusively, as is the practice in many schools, will produce beautiful tones, tones which, however, lack *strength*. It is safe to use "oo" *part of the time*.

The boy in the grades

This procedure must be particularly enforced with regard to the boys, for they are inclined to get enthusiastic and to begin to "yell" just for the fun of it. The critical age for boys is difficult to determine. When they reach eleven years of age the teacher should keep a sharp watch of them. After this age a general physical condition may start to develop overnight. A boy who is a high, clear soprano one day will sing the same tones with effort the next day. When effort occurs in a boy's singing, he should be carefully nursed with the singing of vowels in head voice or he should be allowed to remain silent for a whole year, if necessary.

I am not one of that school which holds that voices of boys may be put down gradually onto alto and tenor

parts as the voice changes. Much damage is done by singing at all during this period. The changes are taking place here and to use the voice at all is like breaking a young colt into heavy harness work. If he can produce falsetto tones and still sing high soprano, it is much better than to put him down on alto. If he *must* be placed on some part, let it be the *lowest* part obtainable. This will help the change physically and will eventually develop a tenor or bass of good quality. To put him on the part next lowest to soprano will tend to hold back the voice change, when it should be accelerated, if anything. See page 44.

The girl in the grades

At about the same age girls' voices undergo a similar change, but one which effects quality more than range. Teacher should watch the girl's voice and keep it constantly high and smooth. Altos will be able to sing just as high as sopranos, particularly if the vowel is a proper one. The teacher cannot distinguish the alto from the soprano except by carefully listening to *quality*. The range is about the same, as a rule.

CHAPTER III

EDUCATIONAL VALUES (JUNIOR HIGH SCHOOL)

Much has been said and written about the Junior High School and its place in general educational procedure and method. The division of eight grades of grammar school and four grades of high school has not worked out so well, for the reason that the two higher grades of the lower school and the lowest grade of the high school constitute a peculiar type of child. This child is not a little child any longer; neither is he the older adolescent type. To mix him with grammar grades gives him a superficial sense of his own importance and to mix him with the high grades gives him an inferiority complex. Educators, with this in mind, have recommended and put into practice in most sections of the country, a combining of these grades into what is known as the Junior High School.

The S.A.B. arrangement

For musical development this has been a fortunate occurrence in some ways but more unfortunate in other ways. The fortunate part of it is due to the fact that the ages are similar and the active changing process going forward produces more similarity of vocal material.

Seventh and eighth grade pupils no longer are compelled to work along with the younger children on the production of grade school cantatas and playlets. At the same time the freshman in high school does not have to wait a year or so before he is able to mix musically with the older high school people. This group, now combined, gives the musical coach a group that is very similar in mental characteristics and type of voices. In this sense the junior high school arrangement is fortunate for the music teacher.

The unfortunate part of the combination is that adequate material for this group has not been produced. The most frequently used type of music for the group has been the so-called S.A.B. arrangement; an arrangement providing for two unchanged voice parts, soprano and alto, and for a third nondescript voice in the process of changing, called a baritone. This arrangement of music is detestable and should be discouraged and abandoned at the earliest opportunity. Proponents of this type of S.A.B. music have argued that the boys are neither tenors nor basses and that they should have music arranged for them which will allow them all to sing one part, while the girls sing the soprano and alto parts.

Illogical aspect of S.A.B. arrangement

These friends of S.A.B. music are in error. The fact is that the boys are very decidedly tenors or basses according to the *quality* of their voices. Right at this period they will be permanently harmed by being herded

into one class called baritone. Here they are called upon to sing a very small range of tones. Those who are going to be good basses and those who will likewise become tenors, must then merge their voices in ONE part. It would be just as sensible to combine sopranos and altos into one limited part and call it "mezzo." The two qualities do not merge nor blend on the same part. They were not intended by Nature to do so. They blend when they are in their proper range and have proper vowel qualities on separate parts. They then adhere to the actual mathematical ratio of related vibrations.

The solution

What then is the answer to this question? A happy solution is to divide the singers into both tenor and bass sections, and to teach the tenors to sing their tones as lightly and as well as they can while the basses are learning to develop their voices on proper bass quality vowels and to read the bass clef. Tenors today generally read the treble clef and practically all choral music is so written. Why should these new tenors be compelled to sing with a great many basses on a part utterly unsuited for them and in a clef which they will not use when they ultimately become changed tenors? In addition to this is the fact that many of the so-called baritone parts are written too high for the basses. We have them taking the high tones in a strained voice and marring the beauty of the lighter tenor voices which may be singing in what is a proper range for them.

Quality versus range

The usual argument against this is that no one can distinguish the tenors from the basses—that they are all baritones. Such a statement proves that those who are placing the voices where they belong have been accustomed to choosing the voices according to how high or low they can sing, instead of by the quality of the voice. A music teacher with an ordinary ear can distinguish immediately a lighter head voice from a darker chest voice. These two voices may not be able to sing higher or lower than the other, but they do have decidedly different qualities. Our American public usually thinks of tenors and basses in terms of the range. This is a fallacy. They should be trained to think in terms of how light or how dark is the voice; the range is the result of the training in that particular color of voice. The range does not cause the voice; the voice causes the ultimate range! Music teachers in the junior high school will therefore do well to give attention to the color of the voice and let the range take care of itself as the voice grows. Only recently have educators realized that S.A.B. music is not solving the problem of the disposition of boys in junior high school.

Junior High School mixed chorus

The proper music for junior high school mixed chorus is standard four-part music, S. A. T. B. This gives each kind of voice its chance to develop properly and to learn to blend with the whole ensemble in the proper manner.

On reaching senior high school the preliminary choral work has then been materially strengthened and the boys, as well as the girls, move on into senior high school music without undergoing another convolution of education procedure.

Examples of material

The question, "What kind of four-part music?" now presents itself. It must be frankly stated that four-part songs which have short ranges for tenors and basses are not very plentiful, but a good supply of such numbers can be had by writing to the various publishers of the country describing what is desired. As a type of such music, Vittoria's "O Magnum Mysterium" may be taken as a perfect example. Here we have beautiful flowing melody in each part, progressing one tone at a time, up or down, and offering ideal material for the rehearsal of each part separately. The style of the composition calls for softly placed tones, sung without effort and sustained. The speed is slow enough to enjoy the harmonic progressions. There is no opportunity to sing loud or with forced tones, even though the group were struggling on the leash of pent-up enthusiasm. The intervals which occur are such as offer wonderful opportunity for the study of intonation, or how to keep on the pitch. It adapts itself to singing by syllables if the teacher still clings to that method of learning. There is an adequate English translation of this number in the E. C. Schirmer edition.

Effect of good material

After all is said along other lines, the fact remains that this is good music and after learning it, the junior high school chorus will have much higher respect for the teacher than after the singing of the usual cheap type of song. Our students today should be given material to learn to sing which is on a par, in difficulty, with their English and Mathematics. *The "learning process" as applied to such good music will result in the instillment of permanent cultural values!*

Jr. H. S. girls' and boys' glee clubs

For Jr. H. S. girls' glee clubs the three-part repertoire is to be recommended. There is an unlimited supply of such music. For boys' choruses there are a few two and three-part numbers and the supply is being rapidly increased. The ranges of the boys are so limited that the best arrangements leave much to be desired. It is rather better to do away with boys' choruses in Jr. H. S. and use the boys in conjunction with the girls. Their male chorus experience can take place when they enter senior high school with voice much more changed and able to cope with the extended part.

Tone quality in the Jr. H. S.

As to matters of tone quality, the same procedure applies as that used in the lower grades. Singing must be done lightly, especially with the boys. All singers must be taught to place their tones high, behind their eyes, imagining they are singing "Lo" or "Lu" with each

tone, not "La." The junior high school teacher can develop a very good choir or can ruin the very best voices. The practice, in vogue in some schools, of allowing the lower voiced boys to sing the melody one octave low is of course absolutely vicious. It usually results from tactics of a thoroughly tired, worn-out or otherwise indifferent teacher whose main idea is to "draw the salary." This is not tolerated in well regulated school systems. Cities like Chicago which have the "civil service" system should provide some drastic rules for the handling of cases like these which are all too frequent. It is criminal to allow such a habit of singing to become formed for it may mar, throughout life, that enjoyment of music to which the singer is entitled.

CHAPTER IV

EDUCATIONAL VALUES (SENIOR HIGH SCHOOL)

The adolescent here comes into his own. Emerging from the preparatory years of the correctly-taught junior high school chorus we find singers entering the senior high school chorus with properly placed tones, a limited knowledge of the beauty of the four-part singing and a desire to further develop into more than four-part work. There is also a liberal addition of male choruses which have by this time more possibilities as to employment of ranges.

The chorus

Three-part songs still offer the most effective material for the girls while the boys may sing four-part songs. It is generally more satisfactory, however, to concentrate on the large chorus of both boys and girls in from four to eight parts, because of the greater possibilities culturally as well as musically. There is, to begin with, a greater number of available compositions for such choruses. When once learned, any of the Italian, Tudor, German, English, modern English, Russian and American schools of composition offer keen enjoyment to the young singers of high school ages. The ranges in places

will still be rather more extended than many of the singers can manipulate, but the overlapping of parts and the possibilities of substitution on parts or notes for parts which are weak will serve to bring about the same result musically and culturally. Added to this is the fact that only an adolescent chorus can sing such music with the pure beauty which the composer had in mind. For those who wish easier numbers, such works as Liszt's "Ave Maria" (Hoffman Edition) are available. A study of four-part songs will lead the way to others equally easy and yet employing more parts. The Russians have given the most colorful things to the choral world. Gretchaninoff's "Autumn", "Sun and Moon", Rachmaninoff's "Ave Maria" and the "Znamen Traditional Melody" form the easier type, while progress may be made from these to the larger works as they are presented. The works of Palestrina, Vittoria, Lotti, and others of the old Italian school as well as Tomkins, Wm. Byrd, Purcell, Morley, and others representing well the old English school can be studied without overtaxing the powers. It must be kept in mind that the average high school student can do more than is popularly supposed. There is far more danger of underestimating the abilities of these keen-minded modern youngsters than there is in overtaxing them. Those who would attempt the modern English school are recommended to the works of Gustav Holst, Vaughn Williams, Cyril Jenkins, Arnold Bax and Arthur Benjamin. These people all know how to write for the choral group and the effects they produce aesthetically are tremendous.

Should the oratorio be given?

The oratorio is not to be recommended to high school choruses. Certain excerpts such as "He Shall give His Angels charge over Thee" from "Elijah" are very good because they do not overtax the actual physical endurance of the young vocal cords. Handel's "Messiah" should never be sung by young people of high school, because it is primarily a mature adult work, written for adults or of such settled voices that the long rehearsals necessary to execute the florid runs will not wear them out.* The "Hallelujah" chorus is perhaps the least taxing physically of any of the "Messiah" choruses. There is no necessity for the concentration of high school choruses on long and overwrought oratorios, with their continual demands for power and climaxes. Tones of such choruses will eventually become hard and unpleasant. The wise supervisor would rather busy himself with a development of his chorus for excellence in tone quality and the wider experience of the various pure vocal schools, than to prepare his chorus for the singing of an oratorio in an effort to show proud principals and doting parents what kind of "stunts" his singers can do. Of

* Exception must here be made and attention called to *The Messiah* as revised for adolescent voices by Richard Kountz (Witmark), a revision accomplished not by melodic distortion, nor even by change of key, but by the re-allocating of individual parts (never less than a complete musical phrase) so that the melodic line is always within easy range. This treatment tends ever to more closely knit (as against a more widely dispersed) tonal structure and, in that sense at least, moves in the direction of *strength*. Since the educational and cultural advantages to adolescents resulting from singing this great oratorio may thus be gained without vocal damage, this revised edition is recommended to the reader's attention.

course they can do it! No one questions that; but in what shape does it leave their voices from year to year? And again, how much do they know of the entire repertoire of the beautiful choral schools? It is rather to be compared to an English teacher who teaches her classes nothing but Shakespeare's plays.

Should opera or operetta be given?

Choruses in operas and operettas do not demand the continued tension that oratorio choruses demand. The chorus in an operetta is secondary to the cast, and therefore has very little to sing compared with the oratorio. Vocally, many operatic choruses can be sung by high school choruses without doing permanent harm to the voices.

The question then is not so much whether the works can be given vocally as it is whether their educational value warrants their use. It would seem to be entirely logical to teach that which most perfectly conforms to sound educational practice. The operatic performance does not fulfill the educational requirements. It is not in keeping at all with the theory of mass education, because only a favored few, those with the best voices, are allowed to sing the "leads" while the chorus furnishes the background. In this most essential requisite for choral education the opera and operetta are lacking!

Again, the operatic production is recreational as an end in itself. True musical education follows more closely the cultural values which can be gained only

from some kind of musical study which will develop the mind, rather than the box office receipts or the adulation of the school. Geometry would be discarded from all curricula if its "appeal" and its "tinsel" and "glory" were considered as the main function of its relation to the student body. Opposition to the giving of operettas is not intended in this opinion. Such entertainments undoubtedly have their place in the school life, but the suggestion is here offered that there is a lack of real music education in a choral development of operas and operettas if it results in a lessening of other forms of choral music. The highest form of such choral education is undoubtedly the a cappella type.

A Cappella music in the high school

This kind of education fulfills the first requisite, namely, that it is group education! It is not the education of soloists or of operatic casts. The chorus is the important consideration, not the selected few. Here are good soloists, poor soloists, good sight readers, poor sight readers, wealthy talented students, poor aspiring students all blended in one assimilative mass bent on expressing themselves through choral tone and the beauty of the spiritual appeal which dates back to primitive Man.

On the stage, especially if the chorus wears vestments or uniforms of some sort, there is no distinction between individual singers. It is the group! Long live the group, the mass! It is the salvation of our future American singing adult life and it will eventually remake the na-

tion into one of singing participants rather than one of passive enjoyers.

The "hold-over" feature

The a cappella type fulfills the second requisite, namely, that it presupposes and develops culture and cultural values which will hold over into adult life. It is not recreational as an end in itself. The chorus does not sing for the "fun" of it until after the long and tedious hours of rehearsal are over and the whole body of singers can blend in a lift of song from the heart to the Invisible. Then the true recreational value asserts itself, identifying itself as the recreation of the mind and soul in reflection on things beautiful. This quality, much sought after as the aim of our curricula exposition, comes into its own and lasts into adult life. The proof of it is in the avidity with which the singers in a cappella choruses of high schools gravitate toward such choruses when they reach college. Again, when the college days are over, the adult in the community turns to his community chorus or choir. It gets into the blood. It becomes an obsession which cannot be satisfied with ordinary singing societies, community sings, minstrel shows, and alumni operettas. It goes far beyond superficial recreation and becomes an implanted characteristic of school days which blossoms forth with much fruition in adult life.

The spiritual development

Lastly, it satisfies the spiritual urge in adolescents as no other form of musical education can do. There is no

such thing as religious education in public school systems and perhaps this is well in the light of our present-day heterogeneity of society. But the religious urge is there, nevertheless, in high school. It is stirred and fired by the sexuo-mental changes taking place. The person is most romantic at this age, and most ideal in his aspirations. To supply this expression of romantic tendency and religious appeal in a way that the soul can pour itself out, through participation in choral body-tone, is something that is greatly needed. In unaccompanied song this means of expression is found. It is primitive but it is personal. It is spiritual.

CHAPTER V

THE PRACTICE OF CHORAL MUSIC. (A CAPPELLA)

Since the a cappella choir has been shown to most completely measure up to standard in point of aesthetics, and in educational procedure, the rest of this book will be devoted exclusively to a discussion of the functioning of this type of choir.

Preparation

The preparation of a chorus for rehearsal involves both physical and psychical factors. Among the physical factors are the place of rehearsal, time of rehearsal, seating arrangement, type of seats, procurement of music, uniforms, tests, officers and finances. Among the psychical factors are mental attitude of the conductor, type of music to be rehearsed, the weather and its effect and proper advance on the number to be sung.

Place of rehearsal

The kind of room in which a rehearsal is to be held is the first consideration. It will not suffice to take the prospective chorus into any room which is large enough to contain it. Unfortunately many choral conductors are compelled to hold their rehearsals in a room which has

been selected for them with the size of the room in mind rather than the effect of the room.

Good ventilation

The room, first of all, should have means of adequate ventilation. In the process of singing, particularly if the action be vigorous, there is much bodily activity. Since it takes place within doors and with the bodies of singers confined to one set of seats or places until the rehearsal is over, it follows that all body poisons thrown off in breathing or through the pores of the body are not dissipated as they would be in the open air where there is freedom of action and ventilation. Absorption of these poisons is apt to be the result. The air becomes poisoned and fatigue of the singers thereby becomes a probability.

Lighting

The room should be well lighted from the back and sides and the singers should not face the light. If the rehearsal is to be held at night, the light should be directly over the singers but not in front of them. This means that the conductor will be placed at some disadvantage in his position facing the light, but either the conductor or the singers must be the victims of such annoyance. It is the conductor's duty to give his singers every advantage even at the expense of his own comfort.

Shape of room and acoustical properties

The shape of the rehearsal room is a predetermining factor in a good rehearsal. A room which is oval or semi-

circular is best for the proper blending of tones without echo. A long room which is proportionately narrow presents a problem. If the singers face the end of such a room, echoes and overtones will result. In order to counteract this tendency the conductor may force the tones of the chorus and unpleasant tone quality will result, which will not be noticed at the rehearsal. The conductor is later much surprised when, on taking the chorus to a concert hall or theater with good acoustical properties, the chorus displays a hard and unpleasant tone.

If the singers sit facing the side of such a long room there will develop much stridency of tone combined with a tendency to get off pitch. This is caused by the throwback of tone waves from the immediate side walls, and does not mean that the singers are forcing their tones, yet it sounds to the conductor as if they were. The conductor will probably spend much time combating this apparent stridency. When he appears in concert with such a chorus, particularly in a concert hall with good acoustical properties, the chorus will seem to exhibit undue weakness and lack of sonority. The conductor explains it by attributing it to nervousness or stage-fright.

If the conductor realizes that his singers are not really forcing tones in such a rehearsal room, but that they merely sound that way to him, such a room has an advantage, in that every defect of pitch or diction is magnified and the conductor, working on these defects, is able to produce a performance of much refinement. If the conductor, during rehearsal, subdues the tones of the

chorus too much, they will appear weak when giving the concert, but the refinement and finesse developed may completely offset this loss of volume to the advantage of both chorus and conductor.

The ideal room

The best room is one which is almost square and with a high ceiling. Low ceiling in any type of room will prove to be a reflecting medium similar to the reflecting side of the long room just considered. If possible, a room should be secured which has a ceiling with arches or slopes upward toward a dome or peak. If they are not too spacious, such rooms usually have excellent acoustics. If the room is capable of seating more than six hundred people, the chances are that it will become an absorbing medium and constitute a hindrance rather than a help.

An auditorium with arched or vaulted roof, which will seat not more than four hundred people, and which is almost square is the ideal room.

Special walls and ceilings

Rooms which have a special preparation on walls and ceilings, designed to deaden or absorb the sound (such as is found in many band rehearsal rooms) are to be avoided for chorus rehearsal. The resonance so necessary to good intonation is totally lacking. Modern radio studios are now built with a movable wall, a large hinged panel or series of such panels being provided so that they may be swung back and the bare plaster wall exposed to the sound waves. By careful testing, the correct amount of

bare wall can thus be exposed and the remainder of the wall blanketed.

The raised floor

Finally, in discussing the attributes of a good rehearsal room, the raised floor must not be overlooked. If there is no pitch or rise to the floor so that each row of seats is higher than the succeeding row, it will be worth the expense and the effort to bring about some such condition by altering the floor or by building up risers of a portable nature. Singers who rehearse, seated on the same level, do not give the results that may be obtained from those who rehearse on a raised floor. It is not sufficient to have the conductor raised on a platform or stage. It is not a question of seeing the conductor. *The prime purpose of the raised floor is to raise each succeeding row of singers so that the tone of one row will not be blanketed by the row in front of it.* Tone quality and resonance is increased by this simple expedient and often, when once raised, a chorus will sound entirely unlike its former self.

The seats, too, should be of the detachable type and not too comfortable. (The singers should not have seats that encourage them to slump down.) The conductor must, during rehearsal, walk in and out amongst the singers, listening to individual tones and noting peculiarities of tone quality and timbre. Benches or opera chairs which are fastened together make such action impossible and are not best for choral purpose. Let the chairs or rows of chairs be vertical as opposed to the con-

ductor, so that he may have access to any point in the entire chorus by merely taking a few steps.

Time of rehearsal

Having selected a suitable place, the next important step is to select a proper time for the rehearsal. In schools where the program for rehearsal is set by the administration office there is not much choice in this matter and yet the conductor may so arrange with those who make out the schedule that the chorus rehearsals take place at an advantageous time.

A rehearsal which takes place early in the morning is not satisfactory. The voice improves as the day wears on, up to about an hour before sunset. There is then a drop of potential voice beauty and power until about an hour after sunset when the voice again improves and continues to attain brilliance and clarity as the evening progresses. It would seem best from these observations, to hold all rehearsals in the evening if it can be arranged.

If the rehearsal must be held during the day and in regular school hours, let it take place before lunch or at least one hour after lunch. Early in the morning the body is fresh physically but the voice lacks spirit. So much of singing is dependent on the spirito-nervous reaction. This side of the human being does not come to the fore until the purely physical exuberance has somewhat abated.

A rehearsal immediately after lunch puts an additional strain on the conductor, who must be ever alert in matters of sagging pitch and drooping spirits.

CHAPTER VI

ORGANIZING THE CHORUS

Selecting the singers

There are two methods of approach to this problem. When the conductor desires a small, mobile, selected group, the test will necessarily be more exacting and will contain such features as extended sight reading tests, ear tests, tone quality and intensity tests and other more particular tests.

When the conductor takes the large mass, just as it comes to him and determines to weld that mass into a good singing unit, his problems of selection are few. Viewed in the light of best educational procedure this method is more commendable. It is much more to any conductor's credit that he take all who come and have them sing from the best choral literature. His influence on the future citizenship of the individuals is multiplied by this attitude.

Some conductors find it possible to have both kinds of chorus. This makes possible a variety of digression into the realm of choral literature and perhaps makes the conductor's own life more interesting. The general plan of procedure in rehearsal with either type of chorus, once the singers have been selected, is the same.

Testing the mass chorus should progress after the following fashion: Let the candidate come to the piano and sing "ah" along with the tones that the conductor may play. The candidate does not know for what he is being tested and consequently soon relaxes. Three things are discovered in this simple test.

1. The tester will discover the candidate's ability to stay on the pitch or to follow a set series of pitch.
2. He will discover the range of the voice.
3. The quality, that is, whether it be soprano, alto, tenor or bass, will be ascertained.

Too much stress cannot be laid on the principle that the selection of and placing of a singer on any given part should not depend on his range, but on the quality of his tone.

It is assumed that during this simple test, the other candidates who are in the room will dispose themselves as they may wish, even talking and conversing pleasantly on various topics of the day. This is desirable and should not be discouraged or stopped by the teacher, because it provides a back-ground of noise behind which the timid candidate may hide himself while he sings his "ah's". His self consciousness is thus reduced to a minimum. He soon realizes that the whole company of candidates is not listening to him. The tester will further aid the candidate by requesting him to stand with his back to the others in the room.

The candidate should be placed in such a position that he cannot see the keys of the piano. He should not

know what tones he is singing, for he may have a preconceived idea of how high or how low he can sing.

The tester should have the candidate stand so that he does not look directly into the face of the tester. This reduces timidity and self consciousness, at the same time giving the tester an opportunity to notice the action of the jaw and throat while producing the tone. Many cases of deficiencies have been discovered in this way and a few cases of incipient goitre have been found and reported, to the subsequent good fortune of the singer.

The sight reading test

A sight reading test should not be given. This kind of test is very desirable for a highly selective chorus, but not for a general mass chorus. It has been demonstrated that general mass choruses have been able to produce thrilling effects in singing music that moves the heart, and yet not contain many sight readers. The natural process is that those who do read fairly well will take the leadership in rehearsals and that those who cannot read will follow. As time goes on these will become more proficient by the simple process of association with the notes. They will learn that when the notes rise on the printed page, the voice should rise, and that descending notes call for descending voice. Eventually they will learn just how far to go up and down, by the process of *visual fixation.* Many good sight readers have been developed in this way, who would never have been accepted

into the chorus if they had been required to pass a sight reading test when entering!

The lack of sight reading ability will slow down the rehearsals, but, as the season progresses, the ground covered will increase. It is true that a great amount of such rehearsing is in effect learning "by ear," but no great criticism can be leveled at such learning. Why not learn by ear, since Music itself appeals through that very medium?

Test should start on a high tone

It is advisable to select, for test, a tone which is rather high in the vocal register of the average person. To begin with a low tone and proceed up-scale with the candidate following is not good, since the chest tone will thus be carried up high and real quality not discovered so easily. By starting on a high tone and proceeding downward, at the same time cautioning the candidate to sing softly, the head voice quality will more often assert itself and will carry down into the chest register.

The vowel "oo" (as in moon) is not advised as a test vowel. It has a tendency to close the throat and pinch the tone into the top of the head passages thus producing what is akin to falsetto! In such a procedure many a bass will sound like a tenor, and a contralto often will sing higher than a soprano, and they may be placed on the wrong part. If any variation from "ah" is desired, "oh" would be a better vowel to use, since it contains the elements of placement and focusing of all the vowels combined. See page 75.

Balance

In selecting voices and placing them in the proper part, balance will usually take care of itself, since the human race is on the average the same for any given number of both sexes. Therefore, for a large mass group it will not be necessary to limit the number of any one part. Even among selected choruses of the adult type, tenors are fewer in proportion to basses, than are altos in proportion to sopranos. It even seems as though the Divine Creator made tenors a scarce article so that over-ambitious conductors would not put too many in choruses! Indeed, a few tenors will balance many times their number of basses. Their tones are more penetrating and higher in range.

For a selected choir which may wish to enter the realm of double choir music or even go so far as to sing the forty part motet of Tallis, "Spem in alium nunquam habui", it is advisable that there be at least 16 tenors, 24 basses, 16 to 20 altos, and 24 sopranos. However, different conductors exhibit a diversity of opinion on this point. It rather depends on what particular part or combination of parts should dominate the ensemble.

With a mass chorus, the balance is usually obtained by holding down the numerically stronger parts. Tenor sections may also be strengthened without harm to the ensemble by the addition of low altos.

Use of low altos

If the conductor wishes to have low altos sing the high tenor part along with a few (and sometimes very few)

male tenors, he should caution the altos that all tones sung by them must be smooth and without edge. Even with an increase of power on loud chords, these altos must not be allowed to put an edge on the tone. If they will strive conscientiously to produce smoothness, which is approached at first by soft singing in the chest voice, no stridency will appear in the tenor part. Indeed, many such choruses do not show the slightest evidence of female tenors.

The unchanged boy-voice

This presents the problem of the unchanged boy-voice. Boys whose voices are not changed should preferably remain out of the chorus, particularly if there is evidence of effort or strain in their singing. If such a boy is put on the tenor part, he must be cautioned, as the altos have been, to keep the tone smooth and low. He must approach all power points easily and softly. Let the tenor effect come through quality rather than through quantity. Boys whose voices are of clear and velvety soprano quality may sing with the first sopranos. Any evidence that such a boy cannot sing high first soprano indicates that his voice is changing. It is not advisable to place him on alto parts. If he must sing at all, place him with the top tenors and let him sing an octave lower than he has been accustomed.

This produces two very good results. First, it helps to lower his voice, even quickening its descent. Second, it teaches him the idioms of the tenor part, which in all choral literature are different from the alto part. It is a

certainty that he will eventually sing either tenor or bass. Therefore, when he once leaves soprano, he had best go at once to the male parts. It will do him no harm, whereas, to sing alto, is a waste of time and it may even serve to slow down his change of voice. In singing alto he may also acquire a guttural stridency which he cannot attain singing tenor. (It is physically impossible for him to sing such low tones loud enough to cause stridency.) On higher tenor tones he will receive the usual warning given to all altos and tenors singing the high tenor part, and all produce such tones easily. The boy must be watched and even changed to bass in a month's time, if his quality *thickens*. He may still be able to sing the tenor tones, but if his quality becomes thick and heavy, it is a sign that he is becoming a bass. He should be put on the bass part at once and his change of voice aided again in its descent. It appears that boys who leave boy soprano and go immediately to bass, are not harmed and often develop later into good *tenors!* On the other hand, placing a boy on tenor and keeping him there will mar the quality of his bass if he is developing in the bass direction and is placed there eventually.

General treatment

The general rule to follow is: Help the descent of the boy's voice by placing him on as low a part as is possible, even if he cannot sing all of the tones. The male voice will develop pure tenor more quickly if he goes down to the man's voice and then works up, even though it be from the depths of the bass. No strain is possible here

and much physical development is actually aided by having him sing low.

No quarrel is intended here with those advocates of placing the boy down a step at a time until he attains his proper register. It is possible to have boy choruses of all four parts made up of boy singers exclusively, and they can do beautiful work. It is a question however, whether these boys attain their natural voice tone as early as they should. The treatment of the boy voice should be to accelerate Nature's work rather than to gradually hold it back, even though the singing results in many boy choruses are admirable. It is a common observation that boy choirs are often pets of their conductors and that the actual vocal good of the boys is secondary to the conductor's desire to have a good choir!

Ranges

Quality being taken into consideration, the following is an approximate list of ranges of the various parts:

* 1st sopranos should vocalize † easily up to B-flat or C.
2nd sopranos should vocalize easily up to E-flat or F.
1st altos should vocalize easily up to C or D.
1st altos should vocalize easily down to middle C.

* 1st sopranos who can attain these heights are few, but their scarcity is a matter of no concern since a few of them can overbalance many times their number of lower voices. Girls who cannot attain this height are often placed in the 1st soprano part because of the unusual clarity and brilliance of the voice. They will be instructed that when approaching tones too high for them they are to leave them out. To allow them to strain at such high tones will flat the entire chorus. It will also undoubtedly do harm to the voice.

† By "vocalize" is meant singing on an open vowel such as "ah" or a focused vowel such as "oh".

2nd altos should vocalize easily up to A or B.
2nd altos should vocalize easily down to A or G.
1st tenors should vocalize easily up to G or A.
2nd tenors should vocalize easily up to E or F.
1st basses should vocalize easily up to D or E.
1st basses should vocalize easily down to G or F.
2nd basses should vocalize easily up to C or D.
2nd basses should vocalize easily down to D or C.‡

(No down range limit is given for sopranos and tenors. On account of the idioms of choral music, no bottom limit is necessary for these parts.)

‡ The writer has had many low bass boys who could make a musical tone on low E, and with a little training acquired the art of singing a low C before the season was over. This was in an ordinary public high school chorus.

CHAPTER VII

SEATING PLANS

There are many arrangements in use both for rehearsal and concert. Some which are the more practical are shown in the accompanying charts.

No. 1 Chart for a school chorus

This seating arrangement is effective with a choir of two hundred voices or more.

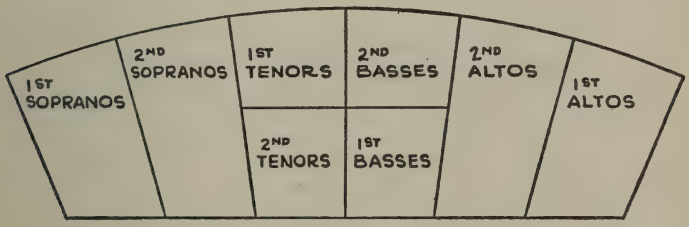


CHART NO. 1

This plan is based on the raised platform. In this arrangement it will be noticed that the second basses and the first tenors are placed at a higher advantage than their more powerful second tenor and first bass colleagues. The tone thus projects into a concert hall in proper relief, while the tone of the second tenors and the

first basses is blanketed somewhat by being lower down and surrounded by the other parts.

The first sopranos and first altos, being the leading contrapuntal agencies, occupy the extremes. The answering figures which in many choral works are given to these two parts, are hurled back and forth with telling effect. The second sopranos and the second altos, who are used more frequently for the supporting harmony in conjunction with the middle choir of tenors and basses, are thus left intact and in close proximity to their most frequent collaborators.

The entire male section will keep on the pitch when enclosed on the two sides by the higher voices of the girls. *It is a mistake to put the boys' voices behind the girls. It causes much of the flatting that conductors are at a loss to explain.*

The third altos, that is, girls who sing the top tenor, should sit *back* of the boy first tenors. This will lend the boys strength and help them with the pitch. Even though these girls must sing softly, their presence and soft tones will lend confidence to the first tenor boys in front of them.

No. 2 Chart for school chorus

This chart is for a choir of any number up to two hundred voices seated on a raised platform.

In this case more overlapping of the parts is advocated, both to encircle the male voices and to allow for decreased numbers in such parts. In general, the same

reasons apply to this arrangement as those given for chart No. 1.

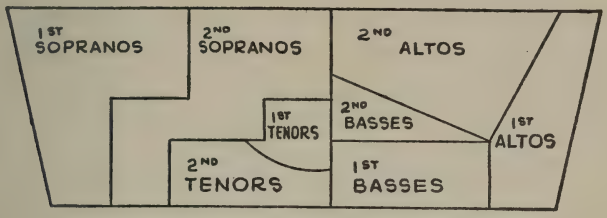


CHART No. 2

No. 3 Chart for school chorus

This chart is for a choir of any size that must stand on a level while singing.

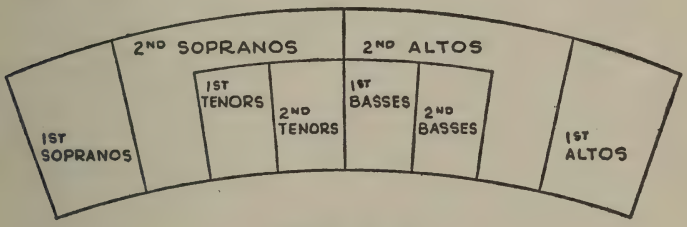


CHART No. 3

The enveloping of the male section by the rest of the choir is still retained. A conspicuous difference is the placement of the first tenors beside the second tenors and the second basses with the first basses in regulation male quartet formation. This gives all four of the male parts access to the front line facing the audience. In the other charts this was affected by raising the first tenors and

the second basses above the second tenors and first basses.

Any arrangement which places the male section behind the women's section, particularly on a level floor, will not give equally good results.

No. 4 Chart for professional choir

This arrangement is especially valuable when the choir remains seated throughout all numbers. A more complete discussion of this feature is to be found on Page 111.

This chart is also based on the raised platform idea.

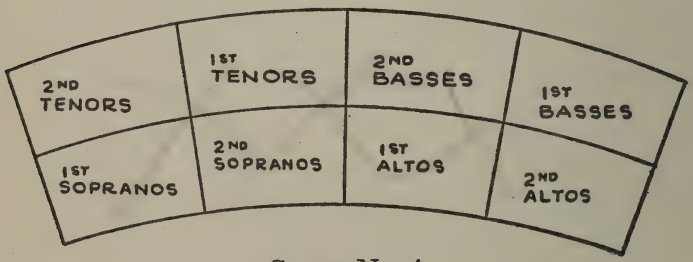


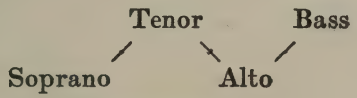
CHART No. 4

Double choir

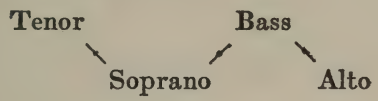
It will be noticed that the men are behind the women but at this stage of advancement the male section does not depend on the women's section for pitch accuracy as it does in school choirs.

The peculiar arrangement of the male section is due to the ease with which double choir numbers may be sung without making any change in alignment. If the

conductor wishes to have all the "firsts" sing the first choir part and all the "seconds" sing the second choir part, as is often the case, the choir is divided thus into two choirs each in contact with the other at the corners. A diagram of choir No. 1 would appear as follows:



Choir No. 2 would appear as



The whole choir is thus ready to sing numbers which call for re-enforced parts or for division into separate choirs. This may be effected without making it necessary for any member of the choir to change his seat.

If the conductor decides to have half of each part sing the first choir and second choir respectively, without division as to "first" and "second," he has only to draw his dividing line through the parts in the following way and his choir is still in contact at the corners:

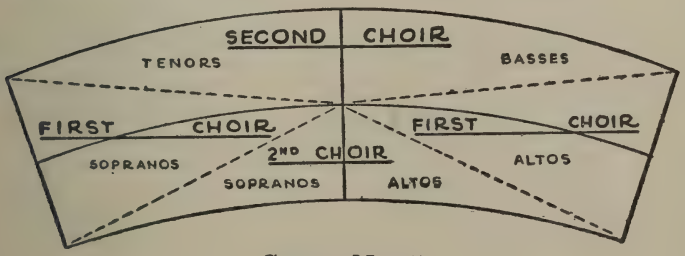


CHART NO. 5

Having the double choirs in contact is vital to the smooth functioning of a double chorus. Such a division as the following would completely separate parts of each choir from others:

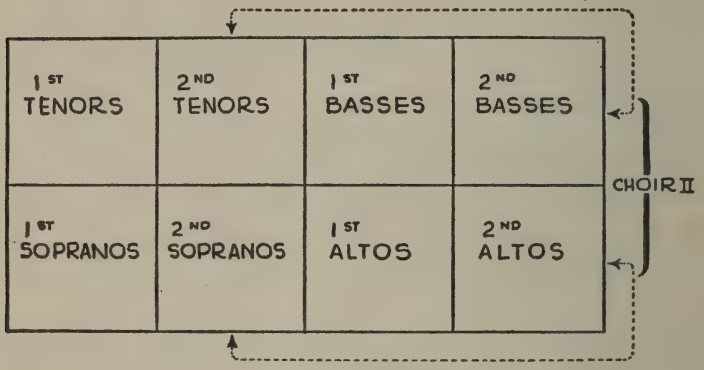


CHART No. 6

It will be noticed that here the two choirs interfere with each other. The only way to get them together without interference would be to have the singers change places on the platform.

CHAPTER VIII

FACTORS IN THE SUCCESSFUL FUNCTIONING OF A CHORUS

Officers

In school choirs it is advisable to have an election of officers as soon as the students have been together for a few weeks. By that time they will know whom they wish to select for the various offices. The conductor should pick his own nominating committee to canvass the field and to put up three good candidates for each office, except that of secretary and perhaps that of business manager. He should appoint these himself since they are his chief aids in matters of routine clerical work, running errands, arranging for concerts, stage settings, printing, publicity and various other activities of the same nature.

Part leaders

The conductor should appoint one superintendent of each part. It is the duty of these persons to look after the needs of their own sections and to report all absences to the secretary. For this reason, the conductor must appoint persons in whom he has confidence. Time should not be taken by the conductor for such routine matters as calling the roll. All such things must be made to func-

tion smoothly by the machine which the conductor creates, leaving to himself the task of teaching the music with a minimum of wasted time and energy.

Adult organization

In adult choir procedure it is well to form a board of directors, executive committee, and various sub-committees which will cause the choir to function without the conductor's personal attention. Aside from saving the conductor much worry, it creates a feeling in the minds of the members of the organization that they are managing their own choir and they are proud of it.

Distribution of music

When the choir is ready to begin rehearsals the music must be ready for them. The wise conductor plans his programs many months in advance and has all of the music ready or at a convenient place obtainable at a moment's notice. (See Page 101 on "Planning Programs".) This music should be distributed to the members once and for all time and should never be collected again! The members should pay for this music and learn to consider it as their own property. This saves time which is required to pass music about and gives the member a definite investment in the success of the organization. Such music may be taken home and rehearsed in much the same manner as other subjects may be studied at home. Copies which are lost or worn out are not likely, under this procedure, to cause any inconvenience to other

members, which is often the case when the organization owns the copies and, after giving them hard usage, turns them in at the end of the season to what is practically a useless library. A very favorable attitude is thus created on the part of the member. He will take pride in building up his own library of good music which is his own property. This spirit should be fostered and encouraged because it means that in future years our people will view with just as much pride their private libraries of music as their libraries of acquired books.

In a public school where textbooks are to be purchased by the Board of Education and given free to the students, it is best to arrange for each student to pay for his own copy in much the same manner as they provide their own pencils, notebooks, and other accessories. It is very troublesome to depend on Boards of Education for the furnishing of the right copy, the correct edition, and, most important of all, to have it there in time for the rehearsal. If the school buys the music, the hand of poverty is often presented in the plea of the principal or of some other person in authority, that the chorus spends too much money.

In some schools a fee is set, subject to the approval of the parents, which covers the cost of all music used for the season. When the procedure of having the pupils pay for their own music is in doubt, it is well to have an announcement made to the candidates as they are "trying out." This announcement should state that each candidate is expected to purchase his own music and that an

opinion from his parents is desirable. In most cases the students will have no difficulty in bringing from home the desired permission to purchase their own copies.

If a very obstinate case develops, which is rare, it would be best to have a friendly talk with the objector and to tell him that the music will be bought for him and that he may have it free of charge. The conductor can well afford to do this himself. It usually results in the student paying for it sooner or later, especially if the chorus has been a success and he has felt proud of his own membership in it. The purchase of music should not be made a *requirement* for entry without the parents' consent. With an adult choir it is, on the contrary, the only thing to do.

Type of music

The selection of music for the choir should depend on the program that has been planned. More on this subject will be found on Page 101. It is well to include numbers of varying degrees of difficulty, so that the chorus may be introduced to an easier number and gradually brought to a higher state of proficiency as the season progresses. It is possible to obtain many such easy numbers which are in the class of standard works. In this manner the program will not have high class music mixed with music of mediocre rank. Many of the works of Lotti, Palestrina, Byrd, Purcell, Wilbye, and Bateson are excellent with which to start a choir rehearsing. Technically, these numbers do not present great demands, and yet, when learned they will maintain equal

rank with the larger works which may come later. Consultation of the list of material on Page 119 will furnish the conductor with many easy numbers with which to begin his work.

The proper "first" piece

Now and then it is the experience of a conductor that training a choir on a more difficult number at the outset will make it more proficient and faster moving when it is introduced to the remainder of the program. A case in mind is that of Bach's Motet, "Jesu Priceless Treasure". This work contains easy chorale verses and fairly difficult contrapuntal choruses. A choir that is started on this work will require a longer time to learn it, but will greatly benefit from the discipline necessary to perform it properly. Any numbers which the conductor may introduce to the choir after it has studied this number will seem much easier. At the same time, this motet contains enough color to interest even the most experienced, which cannot always be said of Bach's music.

Both methods of selection are to be advised, depending on the type of human material that confronts the conductor.

Capacity of a choir

It is not good practice to consider the *capacity* of a choir when selecting music. The conductor may plan his program and select the music long before he knows how many singers he will have or what will be their ability.

Below the senior high school age, of course, this consideration must enter because of the limited range of the children. However, from senior high school on to adult choruses, the conductor must assume that these choirs will sing anything that he places before him. Physically and mentally they are able to do this. The voices are all there, the parts are all possible, even in the most difficult music. Therefore let the singers try their mettle without humoring them with consideration of their capacity. If the conductor concludes that a certain number would be ideal for the building of his program then, by all means, that number should be placed on the program and the choir taught to sing it even at the cost of great effort.

If, as occasionally happens, difficulties are encountered in matters of range, the conductor must use his own ingenuity in arranging a substitute for the tone which cannot be reached. This usually occurs only in very low bass. The tone an octave higher may be sung, as a rule, without affecting the aesthetic sense of the composition or destroying the tonal balance.

Underestimation

It appears that underestimation is one of the real obstacles to progress of American choral societies. The conductors themselves often entertain doubt as to a certain number and consequently hesitate to give it to the choir. The best procedure is to assume that the choir can sing anything and then proceed to attack and de-

vour the number without saying anything to the choir about its difficulty.

Especially in high schools and colleges the young people have capacities for learning which are far in advance of what is usually thought possible. These young people are afraid of nothing and will sing anything if the conductor will approach the music in this fashion. Let us not be guilty of the timorous fault of underestimation of them. Youth loves to conquer!

Uniforms

Every choir should have a distinctive vestment. In the case of school choirs, these may be made from inexpensive material, using the school colors. Adult choirs have a choice of the regulation black choir vestment or one of their own design and color choice. These uniforms lend added distinction to the appearance of any choir and completely solve the problem of dress and its appearance to the audience. In many schools these vestments are made by the members of the chorus. A very simple plan for making them may be worked out which will seldom bring the total cost to a prohibitive figure. Of course such vestments will not present the appearance of carefully tailored gowns, but as the choir sings en masse the effect on the audience is good and no defects are noticeable. In schools where these are made by members of the chorus, some plan may be worked out whereby the graduating members will leave their vestments as gifts to the chorus. In a few years the chorus will own enough so

that there will be no necessity of making new ones. At the Senn High School, Chicago, six hundred of these vestments are now the regular property of the chorus and not a new one has been made for three years. The material is lingette, a cloth having a sheen not unlike silk. The color is light green trimmed in white, the school colors.

The possession of vestments and the knowledge that they will be issued to the singers lends an added interest to participation in choral singing. It is only one of the many factors in the proper preparation of a chorus for its work.

Mental attitude of the choir

The place of the rehearsal, the time, the music to be sung, the division of parts, the possession of vestments and other factors all contribute to a proper general state of mind on the part of the chorus. Other things being equal, it is the duty of the conductor to place his singers in a receptive mood for that which he is about to give them. Many rehearsals go badly because the conductor himself is not in a good mood when he approaches his task.

Attitude of the conductor

The first precept is that the conductor must cultivate habits of thought which are designed to bring about patience, consideration for human faults and frailties, a sense of humor, an adaptability to unpleasant occur-

rences, fairness to all and a generally affable disposition. Strictness of method in handling disciplinary cases will then not be resented. Students are inclined to side with the conductor in controversies if, on the whole, he has been fair and honest in the display of the qualities enumerated.

CHAPTER IX

THE REHEARSAL

The conductor's exposition of the number to be sung

It will not suffice to call for rehearsal of a given number and begin immediately with a rehearsal of the parts. The conductor, who before this time has thoroughly familiarized himself with the number, will spend a few moments in forceful exposition of the piece. For example, in Bach's "Jesu Priceless Treasure", the conductor will point out the following things:

1. This number is based on an old chorale. Bach did not write this chorale. It was written by Johann Crüger about 1653. (The conductor will now play the chorale in full resonant piano chords, affecting the broad sweeping lines of a pipe organ rendition. He will then give a short explanation of the nature of a chorale if he is asked as to its meaning. Otherwise he will wait until later. Too much talking right here may lose interest.)
2. Originally there were many verses to this old hymn, but Bach decided to use only four of them. After each verse Bach wrote in his conception of what each verse meant and its reaction on the singers. Immediately after the first verse Bach wrote his own chorus entitled "There is Now No Condemnation to Them Which are in Christ Jesus". This chorus is a carefully planned combination of hymn-chord style followed by a contrapuntal section.

(The conductor here demonstrates the two styles by playing just a bit of each.)

The second verse is slightly different from the first. (Conductor plays part of the second verse so that the students may hear for themselves.)

3. This is followed by Bach's trio for women, after which the mood changes and Bach now inserts one of his own choruses. ("Death I do not Fear Thee".)
4. The remainder of the verses are interspersed in the same manner with Bach's conception. (The chorus should be instructed to turn rapidly to the pages where these choruses are interspersed, noticing the hymn verses in between. These should not be played, since the discussion is now at a critical stage where more talking or playing may lose attention.)
5. Just for the pleasure of it the chorus will now sing each of the four verses. If mistakes are made, it does not matter. The soprano's carrying the tune can at least get through it to the end of the fourth verse, even though other parts may fall out and come in again. As soon as each verse is finished, the chorus will quickly turn pages to the next verse, skipping what is between. The last verse is the same as the first except for the words. (The chorus now tries this, making the best of it and deprecating their own blunders, but realizing how beautiful it is. This beauty is dependent on the way the conductor plays it, of course.)
6. When the choir has sung the four verses the conductor will remark "That was very good except for a 'few' mistakes". This will usually cause many smiles. It is now perhaps a good thing to learn one of the verses correctly. The third verse may be chosen as the one to start on. The rehearsal now progresses as with any number.

The conductor should not sit down while this demonstration is taking place, even when he goes to the piano to play the excerpts. He should play it, standing, facing his chorus. If the piano is not in such a position it should be moved so that it is, before the rehearsal begins.

No accompanist should be used. After repeated experiments with student and teacher accompanists it has been brought home with force that the conductor must hold the undivided interest and attention to himself. An accompanist, regardless of how excellent, cannot but act as a detraction from the main point. When the conductor himself is at the piano any immediate stop and start can be made very easily. He thus has control of the situation at all times and is not dependent on the human element of any other person.

This is just an example of how the conductor himself must take the center of attention and thoroughly "sell" the number to the singers.

Rehearsing the parts

After the number to be rehearsed has had its proper exposition, one part should be taken alone. At each rehearsal it is well to begin with different parts. The soprano part carrying the melody should be taken last, inasmuch as this does not give the other parts an opportunity to learn the tune and to perhaps sing it when they should be carrying their own part.

After two parts are learned up to a certain stopping point, it is well to put these two parts together and perhaps to go over them two or three times. A third part

should then be taken alone and then with one of the two parts that have already been learned. Then take the three parts together. Finally add the melody part. This will bring out a few who insist on singing the melody an octave lower. Any mistakes in such parts should be recognized and the rehearsal stopped immediately. The part which has been the offender should be given another trial by itself.

It is not good practice to take more than a small section of a number at a time. Even to begin at the end and to go from there to the beginning, or to select a place in the middle of a piece will do no harm. Let sopranos and tenors sing together once, then altos and basses. Then varying it, let the sopranos and basses sing together while the altos and tenors do theirs following this. Progress to a new section of the composition should not be made until each part is perfect. This demands that the conductor shall have a good ear. Conductors who are unable to distinguish which part is singing wrong tones had better give it up as a bad job and go in search of some other occupation. Their choruses may sing passing well, but they will never produce outstanding results.

Individual corrections

It often happens that everyone on a part except perhaps one or two are singing correctly. The conductor, by this time able to leave the piano, must start one or two parts to singing and walk about among his singers, tapping gently on the shoulder any person whom he hears singing incorrectly. Often these singers will not be

singing tones which produce dissonance or "discord." They are often heard singing some other tone in the same harmonic chord. This is commonly known as "faking." Kindly insistence on singing the correct tone, occasionally singing it with the person who is at fault, will usually correct this habit. The conductor must employ his own personality here on the side of creating a little amusement rather than a state of apprehension. It is far better to make a wry face at a boy who is growling a bass note of uncertain origin, bend over him and sing with him, stopping the choir on that particular chord and instructing them to hold the chord until he is through. He can then talk into the boy's ear and sing the right tone with him, perhaps slapping him on the shoulder or otherwise good-naturedly punching him. This will assuredly cause the other members to break into merriment occasionally but it will do no harm. Order can be restored by a few quick words or sharp raps of the baton on some nearby article.

Persistent off-pitch singers

One who persists in singing such wrong tones after repeated correction must be dealt with in some other fashion. His seat may be changed to one either beside or in front of a singer who sings rather aggressively and accurately. In many years of experience I have never known a case that would not eventually yield to this treatment and learn to sing the correct tones. Of course, if a person is totally tone deaf, that characteristic should have been discovered during his test for admission to the

chorus, and he should not have been allowed to join the group in the first place. But these cases are rare.

If a person, during his admission test (see Page 38), can sing the same tone as the piano sounds, both diatonically and by intervals, that is, by ascending the scale or by skipping around, he will respond to proper treatment in the chorus and will learn to sing correctly sooner or later.

Discipline

While one part is rehearsing it often happens that the other parts engage in conversation and much confusion. This is a result of laxity on the part of the conductor. It must not be allowed. Firmness but politeness will usually stop it. If the rehearsal of a part begins and another part begin to talk among themselves, stop immediately. It often is not necessary to say a word. The stop will focus attention on the reason. Begin again. If the talking begins again, stop immediately as before and look rather severely but not petulantly at the offenders. No word need be spoken as yet. If a third attempt is made and the talking begins again it is well to make a general statement to all that talking by anyone while another part is rehearsing will not be tolerated.

Right at this point is where many conductors lose control of their choirs. They make broad and sweeping statements to the whole class *before they begin* to rehearse, making dire threats as to what will happen to those who talk during rehearsal. Then, once the rehearsal is under way and an occasional talker is heard,

nothing is done about it. Others about the talker soon learn that if they do not become too noisy the conductor will probably say little. This increases until the students are taking advantage of the conductor's silence on the point. Finally the teacher explodes with much vitriolic language and repeats the dire threat, even sending someone from the room.

Such unpleasantness can be avoided if the conductor will not allow the least bit of talking, from the beginning! It is best not to say anything about it until it occurs, and then follow the procedure advised in the foregoing paragraph. Any threats made are difficult to enforce, but once made they should be carried out. Displays of temper are to be avoided. If the conductor takes the more casual but firmer method, showing patience and a disposition to let the students correct themselves, little trouble will develop. And what is more valuable to him, he will secure the good will of the students and the general reputation of being a "good scout." Eventually these people will become very loyal to such a conductor and will go to almost any extreme for him. The teacher who announces in grand style what is going to happen to any offender and then allows it to drag along loses respect at the outset.

Occasional severity

Stern measures are now and then necessary. These should come so seldom that when they do they are positively startling. Oral chastisement should be cutting to the core and should be snapped with the precision of a

football coach. This will startle the whole chorus into a state of paralytic indecision. The conductor should never rant nor dwell on his remarks. A few quick, well-ordered rebukes in a tone of voice that sounds dangerous will have the desired effect. Discipline is a problem which is usually made by the teacher himself. He must always be supreme but fair, strict and stern but sincere, assuming good order and not looking for trouble as the natural condition of things, an unmerciful driver of people to their tasks by remarks goading them to greater aggressiveness and enthusiasm but not to resentment.

Enthusiasm on the part of a conductor is a great boon. Placid people and those inclined to be unassertive will never become great conductors. Enthusiasm must abound to the point that people may often accuse the leader of being egotistical and conceited. But a magnetic leadership will usually become a contagion to alert students. It is impossible to please everyone. It is better to be on fire with enthusiasm for the work than to be worried about being considered conceited. Such opinion usually comes from those who cannot do the work they are criticizing. Jealousy plays a large part in such opinions.

Procedure with an adult choir is identical. Discipline is rarely a factor here. It is very bad procedure to speak to anyone by name in addressing remarks to an adult choir on matters of behavior or discipline. After the rehearsal, the offending party may be reported to the personnel committee or a personal talk may be had with him before so reporting him. In most cases, neither is

necessary, for by the time of the next rehearsal, the offending party has either felt himself in a different state of mind or he has perceived the displeasure of others in the group at his own action. He usually corrects himself.

The human conductor

The conductor must always keep in mind that he is dealing with other human beings. They have the same idiosyncrasies and tendencies toward breaking over the bounds of behavior as he himself has. They, too, have their troubles and depressed states of mind. They, too, sometimes feel elated and sometimes physically and mentally below standard. A well-conducted rehearsal by a conductor with an understanding and sympathetic heart will often prove to clear up the atmosphere and send the singers home feeling much better than when they came.

CHAPTER X

TONE QUALITY

Exercises

Many systems of exercises are in use for the purpose of "warming up" the singers and putting them in shape for a rehearsal. Some of these do much good. It is a question, however, as to the relative advantage of such exercises compared with the working out of the same ideas on the actual piece of music being learned.

The average conductor is pressed for time. There is so much ground to be gone over in a given length of time! To take some of these precious moments for exercises which might be worked out in the composition seems rather a waste of time. Such matters as breathing, sight reading, tone quality, and intonation may indeed be much better worked out in an actual composition intended to be sung. It is preferable to go immediately into action with the rehearsal of the composition and to take up such projects or exercises as they present themselves. This method has come to be recognized as the most effective in such fields as piano playing, singing (solo), and general instrumental work. In the old days much attention was given to "technique" and volumes of exercises were published. The modern method is to solve

technical problems and to develop proficiency in solving them directly from the music to be performed.

Sight reading exercises may be entirely dispensed with in modern choral works. Learning to sight read will come as a natural result of association of the singers with the numbers they are rehearsing. *There is then more reason for it!*

Tone quality exercises

It is well, during rehearsal, to make no mention of tone quality until the notes are fairly well memorized. Then a passage which is sung with bad tone quality may be taken alone. A very few words or perhaps a demonstration by the conductor of the kind of tone he desires and how to produce it will almost immediately produce the result from the singers. If, upon singing the part again the quality is not improved, pause and demon-

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FIGURE 1. The position of the head organs and cavities under average singing conditions: tongue depressed, oesophagus collapsed, mouth rounded, and passages into head cavities open. Reference to Figure 3 should be made constantly, since it gives the frontal view of this figure. It shows very clearly the interconnected cavities, while this figure (1) shows a division through the center of Figure 3, vertically.

Singers will be interested in the position of the turbinates—see both figures, 1 and 3—since these, when affected by a cold, become inflamed and enlarged, often closing the passage completely.

The nerves of smell-sense are extended into the region of these turbinates. They become cut off from the source of smell whenever a cold is experienced.

The sinuses should be noted, since they offer a source of great resonance to the singer's tone. At the same time, they must be carefully kept free from infection. When infected they fill, sometimes completely, and are extremely difficult to clear.

The sphenoidal sinus does not appear in Figure 3, since it is located between the frontal sinuses, but farther back, and is impossible to show in proper perspective.

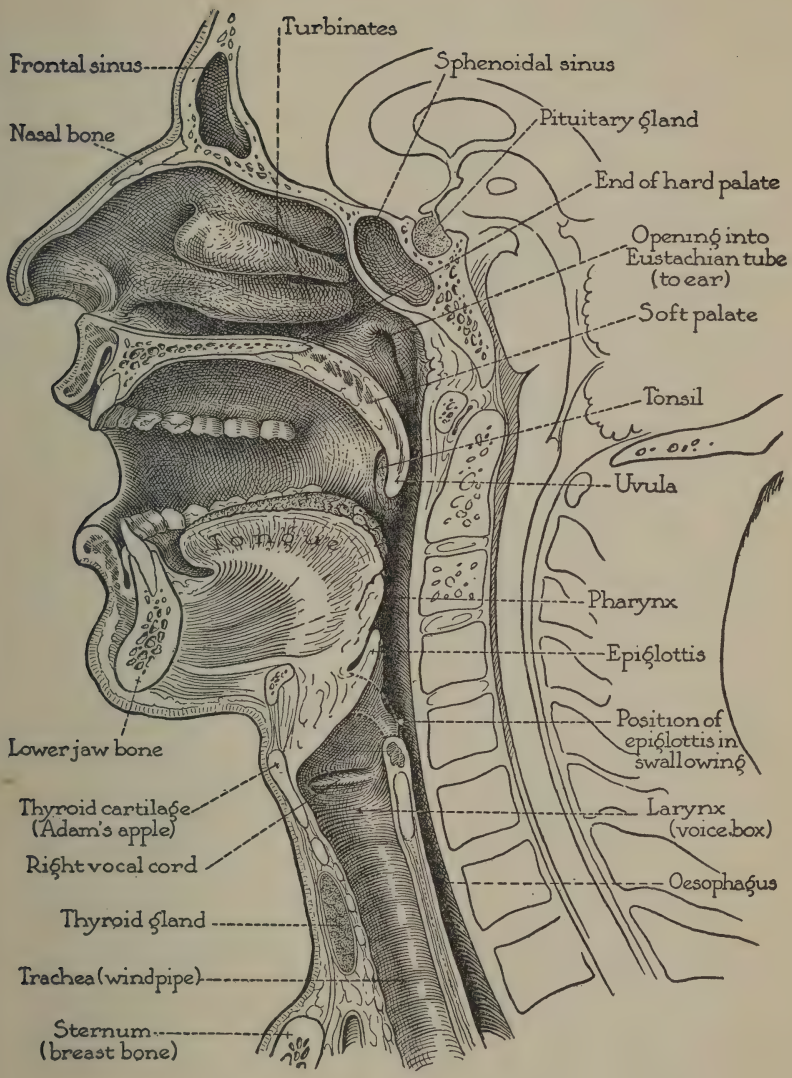

Turbinates
Frontal sinus
Sphenoidal sinus
Nasal bone
Pituitary gland
End of hard palate
Opening into Eustachian tube (to ear)
Soft palate
Tonsil
Uvula
Pharynx
Epiglottis
Position of epiglottis in swallowing
Lower jaw bone
Thyroid cartilage (Adam's apple)
Larynx (voice box)
Right vocal cord
Oesophagus
Thyroid gland
Trachea (windpipe)
Sternum (breast bone)

FIGURE 1.

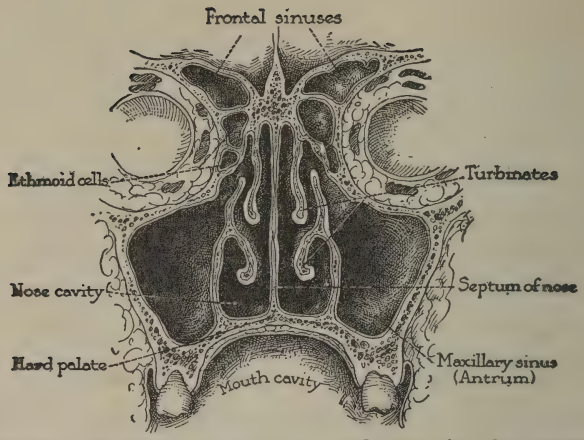


FIGURE 2. Showing approximate focal point for the vowels.

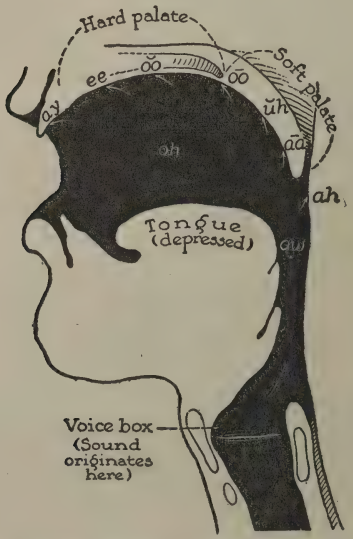


FIGURE 3. Frontal view of face and nasal cavities.

strate again or speak a few words of encouragement. Urge that a more definite *mental* idea of this be maintained in approaching the tones. It may be necessary to make several trials.

Tone quality and the vowels

The accompanying diagrams illustrate the approximate relative position of each of the vowels as they are focused in singing. (See Figures 1, 2 and 3.)

Referring to Figure 2, following are a few salient features:

The focusing of these vowel sounds must not be confused with their placement. Experienced singers have learned to produce a tone focused naturally and to project it to a proper position or placement for the sake of good quality and resonance. Thus, "ah" can be sung with all the muscles at the base of the tongue relaxed, but it is placed for proper resonance, in the passages leading up into the head.

It is almost impossible to get good resonance and placement for the vowels "aw", "aa" (as in class) and "uh" (as in but). On the other hand, "oo" (as in moon) is naturally focused, in speaking, at or near the entrance to the head cavities and is easily placed. As progress is made toward the front of the mouth the distance from the back of the mouth is increased and projection is closer to nose and teeth, giving more pointed issuance to the sounds.

The most important vowel is "oh" which is located naturally in focus exactly in the center of the mouth cavity. It is a combination of all the vowels and offers an excellent medium for vocal exercise of tone quality, but not for flexibility, speed, resonance, or projection.

For speed and flexibility, "ah" is the best vowel because of the relaxed throat muscles.

For resonance, "oo" (as in moon) is the best vowel to use in practice.

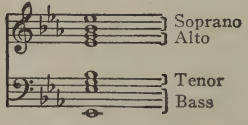
For projection of the tone outward and hence, clearness and precision, "ee" is the best.

All the other vowel sounds shown in the diagram are hybrids of "ah", "oo", and "ee", while "oh" is a combination of them all.

Choral tone

For the purpose of securing proper tone quality a chorus should be interrupted now and then in its rehearsal, whenever the vowel "oh" presents itself. Each part should hold this vowel, making sure that the mouth is rounded and that pure "oh" is issuing. Unless definite mental thought is given to this the singers, without being conscious of it, will often sing "uh" (as in but) producing a sound which resembles a prolonged grunt.

A simple chord should then be given to each part, such as



and the chorus instructed to hold this chord for different lengths of time. The chorus should practice crescendos and diminuendos while holding this "oh" tone; also attack sharply and smoothly, quickly and slowly, release in the same manner; then dynamics from fortissimo to pianissimo.

The chorus is then moved up, each part a half-step, and the performance repeated. Again rise a half-step, continuing in this fashion until the range top is not far away. Repeat in descending order as many times as advisable.

Let the women practice their part of the chord alone while the men listen, and then let the men practice while the women

listen. With urging and encouragement, the tone will improve each time until the chorus members who are listening will show by facial expression that they are enjoying the beautiful sounds.

The composition should now be referred to once more and the spot where the tone quality was deficient should be sung again. It will usually improve not only that particular spot, but the territory on both sides of the spot.

When tone quality is objectionable on other vowel sounds, repeat the "oh" exercise and instruct the chorus to sing the different vowels with the "feeling" that they are singing "oh". This will destroy pronunciation at first, but will develop a definite mental approach to all vowels in the matter of tone quality. Clarity of pronunciation will resume its natural trend, but there will be a "carry-over" of the "oh" quality.

To develop resonance

While the holding of long tones and chords on the vowel "oh" will introduce a certain amount of resonance, the main value of the "oh" is in its round and velvety smoothness which can develop into sonority without attaining hardness when under strong pressure. Singers who are accustomed to throaty conversation will need corrections on the matter of throwing the tone into the head and away from the back of the tongue.

For this purpose "oo" (as in moon) is ideal. Whether the tones be sung piano or forte is immaterial. The tones will roll through all the passages of the head with great resonance. This will *not* increase good tone quality in and of itself. The custom which is in use in many schools, of having children vocalize entirely on this vowel is likely to lead to effortless, lifeless tone, lacking volume and quality. But it is an invaluable vowel for the purpose of throwing the tone away from the hard focus.

Here again the singing of a part which has particularly blatant lines can be aided by singing it with the same feeling as is produced when singing "oo". Chords and parts of the same

composition may be sung entirely on "oo". It is not at all objectionable to sing an entire number, if it is short, on the vowel "oo".

To develop projection

Resonance and quality are valueless without a definite feeling of placing the tone as far forward as possible: The "ee" vowel gives the sensation of being thrown out by the teeth, and the singers should be rehearsed now and then on getting the mental feeling of actually projecting this vowel to a point *in front of the teeth.* Not much of this should be done as it will produce tight throats and bad tone quality. It has the same effect as constant humming. In fact, humming, unless it be without pressure and high in the head, will place the tone in almost the same spot behind the teeth as does the vowel "ee".

Humming

This fad has become almost a vocal monstrosity. It was originally introduced by composers to form a rather string-like effect as an accompaniment for a solo voice or for some especial effect to be gained from the text. Because of its novelty conductors everywhere have taken it up until it is not unusual to hear a chorus rehearsal begin by humming a number and then singing it using the words. This humming has no qualities that will *improve* tone quality and should be avoided except when used deliberately to secure a definite effect of instruments or other weird and unvocal effects. It is very valuable to the a cappella choirmaster for just this sake alone, but a good choirmaster should never use this as a warming process or for tone improvement. It would be far better to use the vowel "oo" or "oh" for warming up, depending on whether resonance or smoothness is desired.

To develop flexibility and speed

For many centuries the best vowel for this purpose has been the "ah" vowel and it remains so today. The muscles at the base

of the tongue must be relaxed if this vowel is used long. Exercises based on a number being rehearsed are plentiful for the employment of "ah". Bach's cantatas are full of coloratura passages. An easier number, suitable for beginning chorus, is "Oh Saviour Burst the Heavenly Bound" by Brahms (Musical Research Society edition). On the last two pages of this number occur some of the best passages for practice of "ah" by a school or adult chorus. These passages, incidentally, are set to the first syllable of the word "Amen", showing Brahms' own idea of its adaptability. The vowel "ah" is not especially good for the practice of good tone production, since it opens the throat.

Each of the vowels encountered in choral music has its own particular use. It is rather difficult to use any one of them to suit the functions of all, unless it be "oh", which is the nearest approach to them all combined. For tone quality alone, nothing can surpass this euphonious little vowel which after all sounds so big.

CHAPTER XI

INTONATION

On this point choral conductors rise or fall. Let all choirs learn as perfectly as they may to sing every note that was ever written and then fall short in matters of staying on the pitch and the story of complete dissatisfaction has been written. Nothing destroys the morale of a chorus in concert like untrue intonation. A flatting group will often become completely demoralized and the audience, whether conscious of it or not, will certainly not feel edified.

How can good and perfect intonation be attained for the human chorus? And how can it be made perfect under any condition of temperature or temperament? Many choral conductors would give a fortune to know the answer to this. It is evident that there is no answer or it would have been discovered long ago!

However, there are certain phases of a conductor's work which entail much experiment on this point. It is entirely possible for a chorus to attain such perfection in matters of pitch that they *very rarely* flat, and then only when some unlooked for factor enters.

Causes of poor intonation

Perhaps the discovery of a remedy for bad intonation would lie first in a consideration of the causes of it. The main causes which have come under my observation and experiment are:

1. Bad tone quality and production.
2. Lack of mental alertness.
3. The worn musical groove.
4. Extreme heat.
5. Absorption of tones by surroundings.
6. Physical fatigue.
7. Defective hearing.

In the past twenty years it has been my custom to eliminate these *causes* until I think I am justified in saying that not one of my choirs, singing in concert, reviewed by a critic of the first class, has yet been said to have flatted. It has required constant and unceasing watchfulness. Habit is a powerful thing. Choruses which form a habit of flatting will with difficulty overcome it. The conductor must therefore not allow, even for an instant, the slightest flatting. This demands that he himself have a good ear. Ability to detect the flatting even of a few vibrations can be acquired by application to the task of listening, of comparing tones, of thinking higher, of making it a definite point to be extraordinarily particular. Much of flatting is perhaps due to plain mental relapse. The conductor must be so eager to catch it and stop it immediately that he will even antici-

pate it. There are certain places in all music where flatting is more likely to occur. The conductor shall anticipate the following opportunities:

1. Ascending melodies will be observed to reach the top of the musical hill a little under the pitch with the average unaccompanied singer.
2. Intervals which leap from the medium part of the voice into the top part must be watched *at the top.*
3. Melodies which descend and then turn upward again to resolve will generally offer a place for the resolution to be slightly under the pitch.
4. Recurring intervals in sequence, such as two or three fourths in succession, will rarely come out on the same tone as the one with which they started.
5. Leading tones, especially on inner parts, are very likely places for flatting to occur. The tenor and alto parts especially should be watched.
6. The occurrence of a sharped fourth after a natural fourth in a modulation (which is the same as a leading tone) will usually give cause for attention.
7. Sustained tones of any considerable length may sag even while the singer is holding. This is due to lack of breath control. (See Breathing, Page 90.)

These are only a few of the places which the conductor must anticipate and be forewarned against in choral music. Let us take up a discussion of each of the reasons given for bad intonation and suggest ways and means of combating them.

1. *Bad tone quality and production.* Singing from the throat without proper focus and resonance will not give the singer a "sense" of his own flatting. His own ears

will not hear because his own tone is not brought into direct contact with them in resonance. To overcome this defect, practice the methods already discussed for attaining good tone quality and proper placement.

2. *Lack of mental alertness.* The singers will often in the course of a rehearsal lapse into a more or less relaxed mental condition. There is no immediate need for excitement or for especial verve. Especially is this true if the singers know their notes and have memorized the piece. The very fact that they do know it so well will put them off guard. They forget to think constantly about the next tone they are going to sing. To combat this, the singers must be constantly kept alert; they must be told to think always of what they are singing and not to sing absent-mindedly. It must be incessantly drilled into them to "think high". The approach to a tone can just as well be from on top of it rather than from below. All singers when approaching a higher tone, should be told to imagine that they are coming to that tone from above it rather than reaching up to it! Added to this is the injunction that while they are imagining that they are higher, their tone quality must be good. It is possible (I have done it many times with choirs) to have a chorus sing a number all the way through and raise it in pitch from one to three half-steps while singing it, merely by thinking deliberately that they are going to do it.

Caution should be exercised here. Singers will not sing higher by exerting more power! It is often the case that a conductor signals for a higher pitch as the group is singing. They immediately push harder to get that tone. This must be warned against and the chorus made to get the higher tone by *mental* effort, even though they approach it pianissimo. This pushing harder to go higher will not only not secure a good tone on the pitch, but will generally result in just the opposite effect

from what the conductor tried to get. It will usually result in flatting, rather than the correction of flatting.

3. *The worn musical groove.* This is a most pernicious and undermining influence to flatting. The chorus sings the number in the same key every day, or at every rehearsal, until it becomes accustomed to a certain pitch. Constant repetition of this pitch creates a "groove" which tends to wear ragged with constant use. There are perhaps no physical reasons for dropping out of this groove; the reasons are probably psychological. That is to say, the mental alertness and general spirit of the singers decline because of the sameness of tone with each rendition. Each repetition tends to produce monotony. This quality destroys spontaneity and causes a dropping of energy and spirit.

   To combat this, it is well to sing the number in different keys. The singers do not necessarily have to be informed of this; they will find it out for themselves by a realization of the newness with which the song seems to have become imbued. In the method I have developed for giving the singers their pitch in concert, the singers do not know in what key they are going to sing the numbers until they are ready to go onto the stage. Even then I may, during a concert, signal for a different key for the next number.

4. *Extreme heat.* The conductor should pitch numbers higher when in an extremely warm room. Since warm air is not as good a conductor of sound waves as is cold air, the singers will find themselves exerting more energy to project their tones. Added to the fact that warm air is enervating to the body, this quickly produces a fatigue, resulting in lowering of pitch.

5. *Absorption of tones.* Absorbing walls, curtains, and draperies will deaden the sound of the ensemble to such an extent that the resonance of the group is reduced to

a minimum. No reinforcement from the harmonic relationship is felt and a lowering of the pitch is apt to take place. Radio studios are usually unsatisfactory places for choral singing unless they have means of brightening the walls, causing more reflection of tone-waves. Concerts held on stages of acoustically good theaters may turn into flatting affairs because the tones are absorbed by the back-stage hangings or the space over the stage. Conductors should contrive some sort of sound board or reflecting device to be placed over the heads of the singers when singing in such places.

6. *Physical fatigue.* Physical, as well as mental fatigue, causes much flatting, especially in concerts. The conductor should do all in his power to keep his choir in a rested condition. Long tours have a wearing effect. A choir which remains seated while singing will be saved much of this fatigue. It is possible to do this and yet sing just as perfectly as when standing. This is further discussed in the chapter on "Concerts", Page 111.
7. *Defective hearing.* Now and then certain singers who do not show any signs of defective hearing will gain admission to a chorus. These can be corrected by the conductor's insistence on their change of mental attitude toward the tones they are singing.

Psychology of the process

During the rehearsal on tone quality and intonation it is often advisable to adopt metaphorical expressions regarding certain kinds of tonal effects that the conductor wishes to bring out. It does not suffice merely to tell the choir to get a good tone. It may be that the use of expressions such as the following may bring about re-

sults more quickly. There are such contrasting expressions as:

Soft tone or *hard* tone
Light tone or *heavy* tone
Serious or *gay*
Dark or *bright*
Warm or *cold*
Colorful or *plain*
Happy or *sad*
Wild or *reverential*

Such a transference of thought, from the actual mechanics of tone placement and focus, to the mental idea to be sought, will often result in securing the result more quickly.

CHAPTER XII

INTERPRETATION

Tempo

The tempo of the composition being rehearsed is to be given correctly to the chorus at the very outset. This may be done during the conductor's exposition of the number. It is psychologically incorrect to begin rehearsal on a number at very slow speed and then work up to the proper tempo, unless the chorus has first heard it the way it should go. Regardless of how accelerated is the movement, the chorus should hear it at its full speed and with the possibilities of climax in mind, in order to gain an impression of that for which they are striving. The average number sounds very uninteresting when taken at a snail-pace and no interest on the part of the chorus is stimulated by such an introduction to it.

For purpose of diversion and perhaps amusement, it is often well, after the chorus has learned one section of a new number, to take the number up to proper speed, regardless of how fast it may go. This will occasion much excitement during the effort to stay with the part that each has learned. It is somewhat like a game in its appeal. Even though mistakes, at this speed, are made it will serve to make the singers more careful of the

dangerous curves in the number when they go over them slowly, for they will realize that when that number is sung in tempo there will be certain spots for which they must be on the look-out.

Other factors

Interpretation partakes of the following: Dynamics, attack and release, breathing, memorization, ensemble, mood, eloquence, pronunciation, inflection, and appearance. Interpretation should be taught when the number is memorized or very nearly memorized, so that the singers may give their undivided attention to the conductor.

Dynamics

The conductor proceeds to the explanation of the crescendo and diminuendo. He gives the chorus a convenient chord to hold using the vowel "oh". The baton, held with the point low, is pianissimo. As the conductor raises the "stick" very gradually the tone must increase until the full height is reached. The conductor, during this demonstration, must appear to grasp the baton more tightly and powerfully as he "pulls" up, exhibiting the greatest apparent force when he holds the stick point high in the air. (The arm should be slightly curved or bent at the elbow, not straight out.) The reverse order is then demonstrated down to the most pianissimo "fade-out".

This is very good discipline for the singers since it will teach them to graduate their tones so that they will

not get too loud before the conductor reaches the full height, and conversely, that they are not to let the tone die until he has reached the extreme bottom again. These long crescendos and diminuendos may take thirty seconds or longer and should be dwelt on for five or ten minutes.

Attack and release

To drill for attack and release, let the chorus sing any convenient chord again using the vowel "oh" and attacking the chord sharply with each new signal of the baton. Release of each chord must occur at the exact split-second.

(1) The conductor should practise a definite sharp attack, hold and crescendo to sharp release.

(2) Then attack fortissimo and diminuendo to soft but exact release.

(3) Then attack softly but with precision, swell out and back and release softly.

(4) Attack softly but rather smoothly and slowly as if carefully sailing onto the tone, as contrasted with hitting it sharply. Variations of these forms and combinations with dynamics will give great variety.

(5) The conductor will now practise a series of quick short attacks. He will "throw" the baton at the chorus for just a fraction of a second and release immediately. Some singers will be heard hanging on. Repeated trials with this instantaneous attack and release are very valuable for precision.

(6) These short attacks then should be done in varying series. One, then three or four in quick succession, then other groups in quick succession.

(7) Then they should be done with varied *spacing between* the attacks.

(8) Finally without warning he should not release the attack as he has been doing, but hold the stick in the air for the choir to remain singing. Very few of the choir will hold on the first time because they have been accustomed to expect a quick release as well as a sharp attack.

(9) The conductor should then attack and hold one or two different length tones ending with a series of "shorts," repeating as though singing a telegraphic code. This exercise will do more than anything else to improve the alertness of the singers, because they never know what the conductor is going to do.

Breathing

The conductor, in explaining breathing, should state that all choral tones are held indefinitely, according to his wishes, and not because the music says they should be held any definite number of beats. What the individual singer cannot do, the choral body can.

The chorus is given a tone on vowel "oh" and instructed to hold it. The average newcomer will try to hold onto the tone until his lungs collapse. He will usually precede this by filling the lungs to the utmost capacity. This will cause a wavering tone, since the

breath flow through the vocal cords cannot be controlled for any extended period under all conditions of holding. The lungs in such a case will eventually clamor for a release of the surplus air that is being held and may even cause the singer to involuntarily expel what is left in the lungs in one grand collapse.

The *normal breath* must be taken and control established. Then the tone will be held until the first sign of weakness appears. The singer will then take another normal breath and come back in on the tone which is still being held by the other singers. *No two singers will take a breath in precisely the same place.* The result is that the chorus, individually, is constantly being supplied with fresh normal breaths and the control of the tone is thus kept in hand. To an audience the appearance is of a choir holding a chord to unheard-of lengths.

The conductor may hold the chord for five minutes just to demonstrate that the chorus could go on singing and holding the same chord indefinitely. This fascinates the singers and inspires them with confidence.

This drill is very valuable in singing series of chords or melodic passages which call for very long and sustained holding. The singers will not attempt, in many cases, to hold the chords or phrase over to its logical end but will take several individual breaths before that point is reached. However, when the point of punctuation is reached, the whole chorus appears to have stopped at the same instant, after prolonged holding.

Breathing must occur (so far as the *chorus* as distinguished from its individuals is concerned) at natural

places of punctuation, in the same manner as if the text were being spoken. No chorus breath should be taken in the middle of a sentence or natural clause, especially between the verb and its object. Individuals of the chorus may take breaths at any time providing they come back in immediately and without noticeable increase on tone.

Where the number of singers is smaller, the breath must be taken (during the chorus breath) much oftener than with a group of *many* individuals. These more frequent breaths keep the tone more constant. Otherwise the taking of individual breaths may be noticeable when they come back in on the tone again.

Memorization

All music should be memorized as soon as possible. There are various ways of memorizing. Some people who are visually minded actually see the printed page before them when singing without the music. Others depend on habit formed of singing certain tones, repeated, and memorizing by ear until a fixed mode is established. This type is in the majority. They are sometimes called the ear-minded as opposed to the other class.

In the average young chorus, the singers will have memorized the number without being aware of it, especially if the rehearsal is carried out along the lines already described. (Page 64.)

Experience has proven that to memorize a small section at a time will bring about the result desired in a shorter period of time. Singing a number through from beginning to end at each rehearsal will only slow down

the speed of ultimate memorizing. There is thus too much to be assimilated. Too many small details escape notice.

Ensemble

Music must be memorized if the conductor is to get the full spontaneous response from his choir. Even though music is held in the hand and consulted only occasionally, this small amount of reference to the printed page is enough to destroy perfect ensemble. Every eye must be on the conductor at all times. The unit works then to perfection, providing, of course, that the conductor insists on having perfection and knowing how to get it. A ragged ensemble is often tolerated even though the chorus has memorized the music. This is inexcusable and must be charged to a desire to hurry through the piece.

Many singers in a chorus think they are singing strictly with the beat when in truth they are a matter of a fractional second behind the beat. Others perhaps sitting beside them are exactly with the beat. This, although not noticeable to any marked degree, brings about an effect of sluggishness. When every singer sings exactly at the same precise moment with the indication of the conductor, then and only then will the effect be one of perfect ensemble.

Mood

Memorizing must be with the spirit of the text in mind as well as of mere fixation of habit. The words of

the text must be understood and their mood expressed. Therefore, choruses, having memorized the words, must memorize the mood and do their utmost to express this in earnestness of voice and facial expression. A chorus otherwise will have mechanical perfection but be lacking in a deeper emotional value.

Eloquence

Eloquence depends on the mood established. The chorus which delivers the phrase with the greatest amount of eloquence is that one which feels the emotion or expression called for by the text and transfers it to the listener by means of the greatest stress or lack of stress on the text. For example, in the opening bars of Tschaikowsky's "O Blest are They," (Musical Research Society edition) the women's section is offered an opportunity on the very first word. "O" should begin with velvety smooth, round "oh" vowel, perfectly balanced as to parts. Before going on to the next beat, as called for strictly by the marked tempo, the conductor will cause the sopranos and altos to make the slightest crescendo while clinging to the "O" and then push this sound over into the word "Blest", stressing the word "Blest" with pressure. The remainder of the phrase, "are they," seems to emanate from the word"Blest" and is not to be accented or stressed.

The first tenors, who now enter, do not linger on the "O" but proceed immediately to the word "Blest". At this precise instant the women's voices release, leaving

the tenors suspended alone for just a moment. Here the thought is transferred from the chordal effect of the women's part to a purely fine-spun tone of transparent beauty on the part of the first tenor. But before the attention is allowed to remain on this part the other men's parts are brought in as if answering the first tenors. This is repeated in entirety by another chord of the women stressing "O" and "Blest", followed by first tenor floating alone and answered by the other men. To sing the number exactly as written without the stressing and lingering on the parts as described gives much beauty but lacks in spirit. The chorus singing in any other fashion does not seem to be "in earnest."

Before the men have released the last tones the sopranos begin a new musical idea with the word "raptured" followed in by the other parts and coming to rest in a simple reverential chord on the word "thrice-fold." The "oh" vowel in "fold" offers an excellent opportunity to blend the parts in a tone of great beauty and at the same time gives an impression of great profundity without singing loudly.

The basses now take up a steady climb to the first climax which occurs with the "Blest are they now and forever." This phrase should be slightly broadened and the utmost in tone pulled out without verging on the fortissimo. There is then a moment of absolute silence, after which the entire four parts sing, as if an after thought, "Let them rest in peace." Tschaikowsky has a dotted eighth note on the word "rest." The conductor

will hold this slightly longer before he proceeds to the words "in peace," which are to be sung without the slightest accent. During this hold the altos who have a dissonance against the soprano, pull out the tone of their part slightly against the tone of the soprano, giving an effect of pathos and perhaps longing or earnest desire.

Immediately on the release of "peace" the women should be brought into another chord on "O" in the same fashion as at the beginning. This is now a recurrence of the first thought and should express more gloriousness than before, at the same time quickening the tempo slightly, thus giving an expression or reiteration, without monotony, of the first thought but with rapid progress to the second thought which is "Now rest they ever in celestial home." In this phrase the altos proceed downward as if to finality and even pull their tone into stress against the sopranos in the "lest" syllable of "celestial." The chorus should hold this syllable while the altos are pushing theirs into view. The "ial" syllable is passed over quickly and without accent, coming to rest and a feeling of great blessedness on the word "home."

The whole chorus now galvanizes into vigor and action with the words "Let their remembrance be forever" and continues up to the main climax of the composition on the words "to all nations." On the word "nations" care should be taken not to allow the chorus to accent the "tions" syllable more than the "na" syllable.

A long and dramatic pause occurs after this fortissimo chord. Then reverently the sopranos and altos be-

gin the closing "alleluia's" followed in by the men and working into a pseudo-polyphonic entrance of each succeeding part and building up in waves to a final but secondary dynamic climax and then rolling, as it were, down the shores of Time to a point of pause just before the last three "alleluia's."

These last three are entered with great profundity and with receding tone, slightly stressing the "lu" syllable and completely smothering the "ia" syllable. Even though pianissimo, this gives the listener a feeling of great intensity of thought.

This display of eloquence is possible with a minimum amount of rubato. In fact, no rubato is noticeable if the proper eloquence and expression is used, since the delivery of the text has been logical and normal. Any slight acceleration of the tempo or subsequent ritard has been with regard to the emphasis placed on the text and has not been done for undue display or false dramatic show. The number may then be said to have been sung with eloquence.

Diction

Diction is a result of eloquence. The mode first being established and the feeling given out eloquently, the proper inflection must be extended to the words.

It is possible to have Diction without Eloquence but it is impossible to have Eloquence without good Diction. Thus the pronunciation of words may be clear and distinct, the proper syllable may be stressed, and the unaccented syllable tempered, and yet the mood of the

number will not have found its way through the text to the ears of the listener.

Diction is described in such passages as "Now rest they ever" in the composition just mentioned. The first three words are about equally stressed and smoothly passed over. On the word "ever" the majority of choruses will lightly stress the syllable "ev" and land rather heavily on the syllable "er." The order must be reversed and the "er" should change to "uh" with the slighter "r" given on the release of the word.

Another example is the following phrase which is quite common in many compositions: "We will praise Thee, O God." Without thinking, the average chorus will run the "Thee" and the "O" together, making the smoothly flowing word combination, "Theeo". Clear diction will stress the word "praise" so that "Thee" may be pronounced back in the mouth and cut off quickly and without accent. The "O God" will then come after the smallest interval of *complete silence* on the part of every singer.

As to individual word pronunciation as distinguished from diction, the vowel is to be sung, and not the consonant. "E", "O" and "U" and their variants are pure vowels and are to be made the most of, singing the consonant which follows them only on releasing the entire word.

"A" and "I" are diphthongs. "A" is really pronounced "ay——ee", it being impossible to release the "ay" sound without a slight "ee", be it ever so slight. The tone

"ay" should be focused and used purely until ready to proceed to the next consonant, when the "ee" part of it can be made to combine with the next consonant.

"I" is pronouced "ah——ee". Singers should use the "ah" part of the vowel until ready for release. Thus the word "mine" is often sung "mah——ee——n". It should be sung "mah————een", with as little lingering as possible on the "een."

Consonants, particularly those followed by "L" and "R", offer good opportunity for attack. The word "Glory" is a splendid word to begin a phrase because of the explosive character of the "Gl." Where "R" occurs in the first consonant combination, it should have the slightest of trill of the tongue. "Praise" will fairly spring forth from the mouths of a chorus if the "P" is struck, followed quickly by a slightly trilled "r."

Lingering on final consonants is a very common fault. Words like "well" offer singers the opportunity of passing over the vowel and lingering on the "l."

Space forbids a more detailed discussion of this subject which of itself would fill a volume.

The general rule for good diction is to search carefully for the proper vowels and consonants to bring forth clearly, and then to inflect the proper word or syllable of a word.

Eloquence is delivery in proper style and mood.
Diction is delivery in proper clarity.
Inflection is delivery of words in proper accent.
Pronunciation is delivery of vowels and consonants in proper focus.

Appearance

A chorus must be taught at all times to hold the head erect and to sit erect. Bending over or lowering the head at rehearsal will cause an appearance of laziness when in concert.

CHAPTER XIII

THE PROGRAM AND THE CONCERT

Before a number is rehearsed it is assumed that the conductor has spent hours in search of proper music and that when the singers are ready he knows what the entire program is going to be. This is one of the precepts set forth in the section entitled "Preparation of the Chorus," Page 57.

Planning the program

There are three types of programs. They are:

1. The chronological type
2. The mood or spirit of text and music
3. The contrast

Chronological type

Programs chosen because of their chronological significance, often begin with compositions of some of the old masters, coming down into modern schools of composition. This is the old-fashioned way and is still largely used. There is no more reason for beginning a program with Palestrina or Bach than there is to begin a dinner with a certain course, except that custom or desire to show evolutionary progress may dictate such ac-

tion. Therefore, a program planned on this basis must have definitely in mind a procedure from the old to the new without regard primarily to the text or the mood. At any rate these two things will be given second consideration as reasons for choice.

Mood type

The mood program would begin with some number that establishes a definite mood, at least for a certain part of the program, changing later to some other mood. For example, the first half of a program might be sacred, while the second half would be secular. To be more specific one might start with a number depicting the prophecy concerning the coming of Christ. This would be followed by a number about the birth and adoration. This in turn would be followed by a lullaby such as the one by Howells or perhaps a hymn to the Virgin. Now a chorus of heavenly hosts containing words of praise for the advent of the new Saviour can be introduced. Then such a number as Healy Willan's "Three Kings" would fit in nicely. This cycle would continue, depicting the words or teachings of Christ or it might digress into one of the episodes of his life. Candlyn's "Fierce Raged the Tempest", Noble's "Fierce Was the Wild Billow", or Hugh McKinnon's "Lord Christ Came Walking" would now fit into the program. This could be followed on and on to Christ's death and ascension. Such a program would be very interesting and contain all schools of composition from the old Italian to the modern English and American.

A conductor might use a small portion of such a cycle and thereafter switch to a secular group of numbers dealing with romantic subjects more or less related to each other.

Contrast type

The most successful type of program for present day use is that in which the various styles of musical works are set off in sharp relief against each other. A modern work of secular nature could be followed by a number like Morley's "Fire, Fire My Heart". They are so distinctly different even in style of articulation and tone quality that immediately the listener is pleasantly shocked. The modern urge is to get much variety and this kind of a program certainly offers the conductor the opportunity. It is not best to mix sacred with secular but to work gradually from one to the other.

The matter of contrasting keys must be considered as well as that of contrasting texts and moods. One number should not follow another in the same key. The key of C, for example, should be followed by some key which is situated farther from that key in the progression, such as the key of E, F, G, or A. This number should be then followed by one pitched in a correspondingly removed key. If it is apparent that two numbers simply must follow each other and that they are in the same key or very closely situated, the conductor must bend energy toward a distinct style for each of the numbers or he must have radically different means of interpretation of them. Otherwise the two numbers being

close to each other in tonality will tend to wear the audience, all unconsciously to them.

Example of contrast program

The following is a program given recently by the Chicago A Cappella Choir:

Sing We Merrily Unto God.....Noss
The Three Kings .....Willan
Song of the Night .....Dunn
Fire, Fire My Heart .....Morley
Autumn .....Gretchaninoff
Sing Ye Unto the Lord (four movements).....Bach

Intermission

Offering of the Soul.....Cain
Now is the Day of Resurrection.....Wood
Out of the Silence.....Jenkins
The Lonely Pine (arr. by Noble Cain)...Rachmaninoff
The Gypsy Laddie (Kentucky Mtn. Song).....Malin
Let Thy Blessed Spirit.....Tschesnokoff
Wake, Awake.....Christiansen

Up to the Bach number each number was of definitely contrasting character. "Fire, Fire My Heart" coming after James P. Dunn's modern orchestra of the voices produced a startling change. Closing the group with the Bach number brought about an entirely different effect than it would have if it had been used to open the program. It requires about fifteen minutes to sing the four movements and it ends with a tremendous whirlwind finale. After the frivolities of the first group it was brought out that Bach was the greatest writer of them all. His great work brought forth prolonged applause, lasting continuously for about five minutes.

The last half of the program offered again contrast of both mood and key.

Length of the program

The choral program should not be too long. One hour is the limit. Let the singing begin at 8:30 and close about 9:40, allowing ten minutes for intermission. Let the audience leave the hall wishing that they might have heard more!

Critics

It is well to consider the probable visit of newspaper writers and to plan the program so that, regardless of their time of arrival or departure, they will hear one heavy number and one light number, or two styles of composition.

Soloists and assisting artists

The choice of numbers should be confined to those which have small solo parts designed to show off one of the chorus singers or to delineate points of a narrative which one person should sing while the chorus accompanies. The introduction of assisting artists and soloists, either vocal or instrumental, will interrupt the trend of thought and general type of "atmosphere" which the conductor has built up. Even though the compositions performed by these artists are in keeping with the general spirit of the choral numbers there is still the injection of their personalities into the picture. It is a certainty that the audience will either forget the mood into

which it has been led or will turn its attention to the personality and magnetism of the assisting artist, thus leaving the chorus in the background from which it may never emerge. If the chorus is so excellent that it overtops the assisting artist in popularity, there is no need then *for* such an artist since the chorus itself will adequately entertain the audience!

Guest conductors

Guest conductors fall within the same category. They may be excellent people and thoroughly understand the numbers to be done, but they are an unnecessary adjunct to the well-planned program. It is better to let the conductor who has worked all the while with the chorus lead them on into concert. There will be better understanding and usually better performance.

The guest conductor idea is an importation from Europe and is distinctly un-American. Let us, especially those in the public schools, stand "on our own legs" and show the world that the work which we have labored long and faithfully to perfect does not need an outsider to demonstrate. Even for purposes of publicity it is not desirable because it focuses the attention of the public on the conductor who is called in and leaves them to only a surmise of what the regular conductor might have done. Often it is to the direct damage of the chorus.

The mind of the audience

The program should be so arranged that it will appeal to any normal human being. It will not be so neces-

sary then to consider the kind of audience which will be encountered. "Playing to an audience" may sometimes become necessary but as a rule the best performance, which is perfect as regards the artistic and technical skill, will appeal and be equally popular with both the sophisticated and the uninitiated. The American public will applaud anything that is expert, whether it be in field of sports or of art.

Encores

It is a question as to the advisability of giving encores. Unless the demand become so insistent that the program cannot go on, no encores should be given until the end of the program. It is better to allow the most thrilling effect to remain in the mind of the audience, rather than attempt to produce it again. The second time it may not strike such fertile soil.

Stage effects

Concerts should be given in a well lighted hall. The house lights should not be turned off. They should be dimmed, if very bright, so that they will not glare into the eyes of the singers. No stage lights or effects should be attempted. Footlights are simply out of the question. The chorus must sing as if in normal surroundings. To attempt an approach to the operatic or dramatic in stage effect will detract from the message of the singers.

CHAPTER XIV

THE CONDUCTOR IN THE CONCERT

Use of the baton

A detailed account of the various positions and figures made by the baton in the conductor's hand will be omitted here since it has been adequately covered in good books.* A few words as to its general use are added.

The baton symbolizes mastery. Conductors should assume an air of complete assurance, confidence, mastery, domination of all that takes place. To project the person into such an attitude without the aid of some foil for his position is rather personal, both to singers and to audience. The baton, though only a small article, is large enough to hide this element of personal injection.

License of the baton

Beating of time with a baton is the least of its uses. The modern way to conduct a chorus is to use the baton primarily as a conveyor of ideas and, secondarily, as a time beater. Often the baton follows a phrase, placing the proper emphasis on the more important words or syllables of words, thus aiding eloquence, inflection and

* Notably in "The Eloquent Baton" by Will Earheart.

diction. Sometimes it disregards the conventional beating of time entirely and follows instead the rhythm or the accent. This is quite often apparent in recitative or chant.

1. The baton is used dynamically to draw the tone forth from the singers or to suppress the tone. See Dynamics, Page 88. If not on a sustained chord the increased tone is indicated for the passage by the more vigorous beat. The opposite action is used for diminuendo in passage work; the beat becomes easier.

2. The baton can indicate blending or merging of tones by a slight horizontal waving while holding or during passage work. The movement should be as if the conductor were leveling off the top of a cup brimming over.

3. The baton indicates precision by the definiteness with which it may be moved. Staccato passages often are indicated by a bouncing quick movement up and down.

4. The baton can indicate a slur or a portamento. It often employs the same movement to indicate a smooth and high placement when approaching a high tone. This gesture is a graceful little loop over the top of the figure as if coming to rest on the spot from above.

5. The baton can indicate profundity by pointing down as if into an abyss, even while continuing its regular movement of beating time.

6. It can indicate sonority by being pushed at the singers as if there were resistance to it.

7. Attack and release should always be preceded by

a preparatory movement of the baton slightly up and then the down or cross movement given. The attack movement is usually definitely downward, while the release movement is usually across the field.

8. One part can be pushed to the fore by a back-handed stroke although this is usually done with the left hand.

Use of the left hand

What the baton does in a broader way the left hand does in a particular or detailed way. The baton signifies action by the entire chorus with now and then perhaps one part to the fore. The left hand is used for individual parts and individual voices.

1. The left hand usually takes care of entrances of parts while other parts are singing.

2. The left hand signals for pitch ascendency or descendency.

3. It signals for roundness of tone or sharpness of tone; 4, for humming; 5, for closing the mouth or opening it and other smaller details of the interpretation.

A vernacular way of expressing the relationship of the left hand to the baton would be: The right hand plays the organ; the left hand manipulates the stops and combinations.

Personal carriage or behavior on stage

The conductor should walk to his place of conducting with a quick firm tread, without swing of the body or

evidencing either fear or braggadocio. He must keep his personality buried in the baton and never "show off" in his body movements. Waving of both arms is seldom indulged in by an experienced conductor.

During conducting, the body should pivot and bend from the hips. The knees should not bend inward or backward. A few steps out of position toward the chorus or any section of the chorus may be permissible. These would occur as if the conductor were moving slightly nearer his singers in order to drive them unmercifully into the thick of the development of a complex section; or in receding from the chorus as if serene in the knowledge that the chorus is expertly rendering a passage with nonchalance. These movements must come naturally and as if inspired by the passage being given. Vigorous nodding of the head and displacement of hair which must needs be brushed back into place ever and anon by the frantic conductor is a thing amusing to behold and yet it is done by some of our best conductors in moments of forgetfulness.

Absolute control

Singers who are seated are in more perfect control than singers who are standing. Standing to sing a number is as much as stating to the audience "Now we are going to do something; watch us". The atmosphere of the perfectly balanced and well-planned program will be disturbed by the injection of the chorus-personality as much as by conductor-personality.

Second, the difference in height of individual singers

is noticeable at once while standing, but not when seated, because the average person is the same height from the trunk up. Thus the appearance of the chorus is more uniform.

Third, the singers if leaning slightly forward and erect from waist up, can sing just as well as those standing. No muscles below the waist are used in singing. In fact choruses which stand are apt to use the muscles of the legs in shifting weight or position slightly, thus causing the picture on the stage to move in its individual parts.

Fourth, the chorus, while standing tends to pull away from the complete domination of the conductor. They feel, bodily, more free and by this fact often transfer the feeling into one of mental state. This gives the appearance of easier discipline. While seated the chorus cannot inject its personality with its physical freedom and discipline then appears to be strict. The consequent surety of attack and execution is materially strengthened.

Fifth, the blend of voices is better when sitting. In this position each row of heads is approximately on the same level. The sounds mix and proceed to the ears of the audience in a better focus.

Sixth, the standing of a chorus is physically wearing on the singers, especially the women who have foot wear in keeping with concert style. Choruses which have been on tour can recount their experiences with fatigue caused from the continued standing of the chorus for all numbers. Some numbers which are very long ac-

tually wear the singers to such a point that there may be extensive flatting. There is every reason to conserve the energy of the singers. Seating them is the best way to do it.

Lastly, the picture on the stage is not disturbed as it is when singers stand and seat themselves several times.

It is far better to train the chorus to sing properly when seated. This style is truly a cappella, non-personal, and produces the better musical performance.

APPENDIX I

SPECIAL SEATING PLANS

On occasion, special seating arrangement must be prepared. This happens when the choir sings a multiple chorus or a motet or madrigal for more than two choirs. The same principle of division holds here, namely, that of keeping the choir as a single unit in contact with the individual units into which it has been divided for the occasion.

The Tallis Motet

For the singing of the Tallis Motet for forty parts, eight choirs, which is the most elaborate choral work written, various arrangements have been used. Dr. Whittaker, in his performance of this work in 1929 with the Newcastle upon Tyne Bach Choir used the division on opposite page (Chart No. 7).

This arrangement has a disadvantage in that Tallis wrote the motet for four *pairs* of choirs. The proper collaboration of these pairs is not possible in Dr. Whittaker's arrangement, good as it may be from other viewpoints. A thorough study of the plan of the Motet has led to the conviction that choirs 1, 2, 7, and 8, work

more or less together and are *opposed* to choirs 3, 4, 5, and 6.

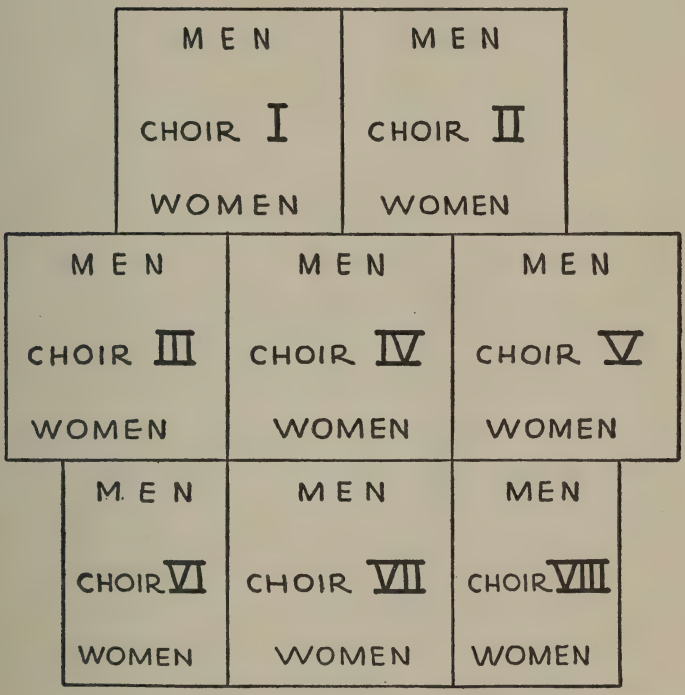


Chart No. 7

The seating arrangement of the Chicago A Cappella Choir in its performance of this work for the first time in America at Orchestra Hall, Chicago, 1932, was as follows:

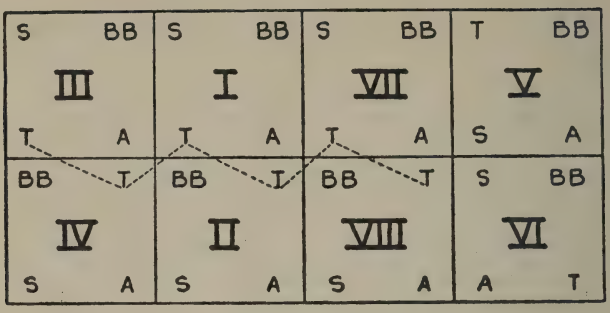


Chart No. 8

Analysis

My first reason for placing the singers in this fashion was that Tallis has the choirs enter one after the other, beginning with choir 1. Glancing at the diagram, it will be seen that the entrances of the choirs will appear (to the audience) to move from the center-top to the center-bottom on the left of the middle, then to the left-top and down to the left-bottom. It then abruptly switches to the other wing of the choir at the right-top, down to right-bottom and finally, back to the center-top and center-bottom on the right of the middle. This gives a maximum of antiphonal effect.

Secondly, at the 36th measure, while choirs 7 and 8 in the right-center are finishing a contrapuntal figure and while the other choirs are silent, choirs 3 and 4 are introduced for a few measures of solid block-harmony, in opposition to the counterpoint of the 7th and 8th choirs. Choirs 3 and 4, being separated from 7 and 8 and on the extreme left side, can bring this in as a totally different and separated unit.

When 3 and 4 are finished, 7 and 8 are still to be heard finishing their contrapuntal figure, which, in turn, ushers in a solid section of all eight choirs in semi-counterpoint and semi-harmony. This lasts for a few measures only, when once more

out of this block is heard the 7th and 8th choirs beginning a retrace of the process used at the beginning. The choirs now follow each other in reverse order back to the first choir.

At the 69th measure all choirs again sing, this time in contrapuntal style, but on ceasing the solid block, choirs 5 and 6 are heard continuing, paired, and stopping at precisely the same measure. This ushers in 1 and 2, paired, followed by 3 and 4, paired, then 5 and 6, paired, and finally 7 and 8, paired.

At about the 90th measure several solid blocks of harmony without counterpoint appear! In this, choirs 1, 2, 7, and 8 work against and antiphonally to 3, 4, 5, and 6. There is finally a pairing of 1–2, 3–4, 5–6, in that order and working back in reverse order immediately to a complete and dramatic pause on the word "respice". After this all choirs join in a solid and simultaneous block of harmony for just a few measures. This leads without stop into a most intricate and astounding solid block of counterpoint with all choirs singing together to the end! It is truly a masterful piece of musical architecture and it demands especial arrangement for proper performance.

Now as to the arrangement of the singers within the choirs: After a careful study of the entrance of parts, as distinguished from entrance of choirs, I determined to throw the tenors of choirs 1, 2, 3, 4, 7, and 8 together as nearly as it could be done, while in choirs 5 and 6 it seemed best to throw the sopranos together. This brought about a powerful display of the tenors, since they were in a horizontal placement right through the center. Tallis made abundant use of the tenors and developed perhaps the most beautiful figures and dramatic sequences between the various tenor parts than between any other parts. In choirs 5 and 6, however, he threw boldly into view the two soprano voices. All the other parts are criss-crossed, as will be seen from the diagram. Although they are separated from each other they are brought into the picture, as Tallis no doubt intended they should, in antiphonal style.

This rather lengthy discussion is given so that the art of properly placing a choir may be brought to the fore. Such things are matters of opinion and practice on the part of different conductors. It is evident that the proper placing of any choir requires much thought. All is not "hit or miss" in true a cappella singing. A definite motive must be discovered, first in the composition and then in the placement of the parts to properly expound the composer's idea. It is much the same as the proper disposition of troops on a field to obtain a definite objective. As in chess there are so many different culminations of the first few moves, so in the outcome of many concerts will different effects be noticed. Just "singing" a number is very elemental. It must be interpreted, dramatically, and with intelligence.

APPENDIX II

A CAPPELLA CHOIR LITERATURE

Letters before publishers' firm names are used as key when consulting list of compositions.

A	Augsburg Publishing House, Minneapolis, Minn.
AM	Associated Music Publishers, 140 W. 42nd St., New York.
AR	Edward Arnold & Co., c/o Oxford Press (see O).
AU	Augener Ltd., London.
B	Boston Music Co., Boston.
BH	Breitkopf & Haertel, c/o AM.
BO	Boosey & Co., 113 W. 57th St., New York.
C	Carl Fischer and Co., Cooper Square, New York.
CC	C. C. Birchard & Co., 221 Columbus Ave., Boston.
D	Oliver Ditson Company, Boston.
DE	H. F. W. Deane & Co., c/o C. C. Birchard & Co.
EC	E. C. Schirmer & Co., 221 Columbus Ave., Boston.
F	Harold Flammer & Co., c/o G. Schirmer (see G).
G	G. Schirmer & Co., 3 E. 43rd St., New York.
GH	Gamble Hinged Music Co., Chicago.
H	Columbia Hymnal, c/o H. W. Gray (see HW).
HF	H. T. FitzSimons Co., 21 E. Jackson Blvd., Chicago.
HM	Hall & McCreary, 434 So. Wabash Ave., Chicago.
HW	The H. W. Gray Co., 159 E. 48th St., New York.
J	J. Fischer & Co., 119 W. 40th St., New York.
JC	J. Curwen & Co., c/o EC.

JF	John Franklin Music Co., 1531 Broadway, New York.
JK	Jos. P. Katz, 181 East Broadway, New York.
JW	J. & W. Chester, c/o EC.
MR	Musical Research Society, 64 E. Jackson Blvd., Chicago.
N	Novello & Co., c/o HW.
O	Oxford University Press, c/o C.
P	Paterson Publications, c/o O.
PR	Theo. Presser, 1712 Chestnut St., Philadelphia.
R	G. Ricordi, 12 W. 45th St., New York.
RA	Raymond A. Hoffman Company, Chicago.
S	Stainer & Bell, c/o Galaxy Music Corp., N. Y.
SC	Schott & Co., c/o EC.
SU	Clayton F. Summy Co., 429 So. Wabash Ave., Chicago.
TC	John Church Co., Cincinnati, Ohio.
W	Willis Music Co., 137 4th St., West, Cincinnati, or c/o G.
WI	M. Witmark & Sons, 1650 Broadway, New York.

Collections

The *A Cappella Chorus* by Griffith J. Jones and Max T. Krone, (WI), now in preparation, will be, when completed, an outstanding compilation of *graded* choruses.

SONGS ARRANGED by Periods—Composers

Gregorian Plain Songs

H	O Come, O Come, Emanuel	1#
H	Of the Father's Love	1
H	Veni Creator Spiritus	1#x
C	All Glory Be	1
N	Miserere Mei, Deus	1

1 easy, 2 medium, 3 difficult. # means desirable for addition to library. x means especial beauty.

Early Netherlands School of Composers

G	Arcadelt—Ave Maria	1#
G	Josquin De Pres—Ave Verum Corpus	2
G	Josquin De Pres—Miserere Mei, Deus	3
G	Orlando di Lassus—Magnificat	3
G	Orlando di Lassus—Timor et tremor	3
N	Sweelinck—Hodie Christus Natus est	3#
G	Sweelinck—Laudate Dominum	3
G	Sweelinck—O Seigneur Loue sera	3
G	Sweelinck—Psalm CL	3
R	Sweelinck—Psalm 134	3

Secular

G	Arcadelt—Now Spring in All	2
G	Orlando di Lassus—Echo Song	3#x
G	Orlando di Lassus—Matona Lovely Maiden	2#x
EC	Orlando di Lassus—Bon Jour, mon Coeur	2
G	Orlando di Lassus—Audite Nove	2
G	Orlando di Lassus—Farmer, What's in	2
G	Orlando di Lassus—Five Chansons	2
N	Willaert—Dialogo a Sette Voce	3
G	Josquin des Pres—Chanson	3
G	Arr. by Schindler—The Love Bird	2

Early Italian School of Composers

Sacred

G	Allegri—Miserere Mei, Deus	2
G	Anerio—Alleluja, Christus resurrexit	3
EC	Anerio—Christus factus est	3
G	Durante—Misericordias	3#x
G	Gabrieli—Beata es Virgo Maria	3#
G	Gabrieli—Benedictus	3
G	Gabrieli—Jubilate Deo	3
G	Lotti—Crucifixus	3#x

G	Nanini—Hodie Christus Natus est	3
G	Palestrina—Adoramus Te	1#
G	Palestrina—Ave Maria	3
N	Palestrina—Exaltabo Te	1#
EC	Palestrina—Exultate Deo	3
G	Palestrina—Gloria Patri	1#
G	Palestrina—Hodie Christus Natus est	3
G	Palestrina—Magnificat	3
D	Palestrina—O Bone Jesu	1#x
G	Palestrina—Pater Noster	3
G	Palestrina—Popule meus	2
B	Palestrina—Sanctus	2#
G	Palestrina—Sanctus	2
G	Palestrina—Sicut Cervus	3#x
G	Palestrina—Stabat Mater	3
B	Palestrina—Tenebrae factae sunt	2#
G	Palestrina—Tu es Petrus	3
G	Scarlatti—Tu es Petrus	3

Secular

N	Donato—All ye who	2
GC	Ferretti—Napolitani	2
G	Gastoldi—Maidens Fair	2
N	Giovanelli—Come Petro Giamai	2
N	Marenzio—Ma Ber Me Lasso	2
N	Marenzio—Dissi A L'Amata Mia	2
N	Marenzio—Caro dolce mio ben	2
G	Marenzio—The Shepherd's Pipes	1
G	Marenzio—So saith my Fair	2
N	Marenzio—Spring returns	3
G	Palestrina—When Flowery Meadows	2
J	Palestrina—Who is She	3
B	Palestrina—O che Splendor	3
B	Palestrina—Alla Riva del Tebro	2#x
G	Palestrina—Soave Fia Il Morir	2

N	Palestrina—Quando del terzo	3
D	Palestrina—Ogni Belta	2
N	Palestrina—Se di pianti	2
N	Palestrina—O Say, what Nymph	3
CC	Sarti—Madrigal	2

Early English School of Composers

Sacred

N	Bateson—Holy Lord God Almighty	3
N	Byrd—Sing Joyfully Unto God	3
O	Byrd—Ave Verum corpus	2#x
O	Byrd—Exsurge Domine	3
O	Byrd—Haec Dies	3
R	Byrd—Hodie Christus Natus est	3
N	Byrd—Justorum Animae	3
S	Byrd—Agnus Dei	2#x
O	Byrd—Prevent Us, O Lord	3
EC	Byrd—Sacerdotes Domine	3
JW	Byrd—Salve Regina	3#
O	Byrd—Miserere Mei, Deus	2#x
D	Farrant—Lord for Thy Tender Mercies sake	1#
N	Farrant—Hide Not Thy Face	1
N	Ford—Almighty God, who hast	1
O	Gibbons—Almighty and Everlasting God	2#x
N	Gibbons—Blessed be the Lord	3
N	Gibbons—Deliver Us, O Lord	3
O	Gibbons—Hosanna to the Son of David	3
G	Gibbons—Kyrie Eleison	1#x
N	Gibbons—O Clap Your Hands	3
N	Gibbons—O Lord Increase my Faith	2
N	Gibbons—Why Art Thou so Heavy	2
JW	Johnson—Dum transisset sabbatum	3
O	Mundy—O Lord, the Maker	3
N	Purcell—Hear My Prayer, O Lord	3#x

N	Purcell—I Will Sing Unto the Lord	3
N	Purcell—Let My Prayer Come Up	1#x
B	Purcell—Remember Not Lord Our Offences	2
EC	Purcell—Thou Knowest Lord	1
JW	Shepherd—The French Mass	3
O	Tallis—Audivi Vocem de Coelo	3
N	Tallis—If Ye Love Me	1
N	Tallis—Hear the Voice	2
N	Tallis—O Lord, Give Thy Holy Spirit	1#
O	Tallis—Salvator Mundi	3
JW	Taverner—The Western Wynde	3
O	Tomkins—O Pray for the Peace	1#x
O	Tomkins—O Give Thanks	2
O	Tomkins—Praise the Lord O My Soul	3#
N	Tye—How Still and Peaceful	1
N	Tye—Mock Not God's Name	1
N	Tye—Not Unto Us	1
O	Weelkes—Hosanna to the Son	3
O	Weelkes—Let Thy Merciful Ears	3
N	Wilbye—O Lord, Turn Not Thy Face	2
JW	Wright—Nesciens Mater	3

Secular

D	Anne—Which is the Properest	2
R	Bateson—Camilla Fair	3
S	Bateson—Have I Found Her	3
R	Bateson—Sister Awake	2
R	Bennett—All Creatures Now	2
R	Bennett—Weep O Mine Eyes	2
N	Byrd—Cast Off All Care	2
S	Byrd—This Sweet and Merry	2#
S	Byrd—Amaryllis	3
N	Byrd—While the Bright Sun	2
N	Cavendish—Farewell Despair	2
N	Cobbold—With Wreathes	2

R	Dowland—Awake Sweet Love	2
EC	Dowland—Come Again Sweet Love	2#
S	Dowland—Come Heavy Sleep	2#x
R	Dowland—Now O Now	1#
N	Dowland—Pedlars Song	1
R	Dowland—Weep You No More	2#
G	Durant—My Love if but within	2
S	Edwards—In going to My	2
S	Farmer—Fair Phyllis I Saw	2
S	Farmer—You Pretty Flowers	2
N	Farmer—To Take the Air	2
S	Farnaby—Sometime She Would	2
N	Ford—Come Phyllis Come	2
S	Ford—Since First I Saw	1#
S	Ford—There is a Lady	2
L	Fornsete—Summer is a Coming	1#
S	Gibbons—A Dear Heart	3#
S	Gibbons—Dainty Fine Bird	3
S	Gibbons—Fair is the Rose	2#x
N	Gibbons—Let the Learned Poets	3#
S	Gibbons—What is Our Life	3#
EC	Gibbons—Silver Swan	2#
S	Kirbye—Alas What Hope	2
N	Jones—Fair Oriana	3
N	Johnson—Come Blessed Bird	3
N	Lawes—Gather Ye Rosebuds	2
S	Litchfield—Always Love to Call	2
S	Morley—About the Maypole	2
S	Morley—April is in My	2
G	Morley—Dainty Fine Sweet Nymph	3
S	Morley—Fire, Fire My Heart	2#x
S	Morley—I Follow Lo, the Footing	3
S	Morley—My Bonnie Lass	2
S	Morley—O Grief	2
S	Morley—Say Gentle Nymphs	2

S	Mundy—Heigh-ho Chill Go	2
S	Pilkington—O Softly Singing Lute	2#x
N	Purcell—Fairest Isle	2
B	Purcell—In These Delightful	2#x
N	Purcell—Nymphs and Shepherds	2
O	Tallis—When Shall My	2#x
G	Ward—Die Not Fond Man	3
S	Weelkes—As Vesti was Descending	3
S	Weelkes—Hark All Ye	2#x
S	Weelkes—In Pride of May	3
S	Weelkes—O Care Thou Wilt	3
S	Weelkes—On the Plains	3
S	Weelkes—Sing We at Pleasure	2
S	Wilbye—Adieu Sweet Amaryllis	1#x
S	Wilbye—Flora Gave Me	2#x
S	Wilbye—Happy Oh Happy He	3
S	Wilbye—Thus Saith my Chloris	2
S	Whythorn—I Have ere This Time	2

Early Spanish School of Composers

Sacred

D	Guerrero—Ave Virgo Sanctissima	3#x
D	Morales—Lamentabatur Jacob	3
D	Morales—O Vos Omnes	3
D	Morales—Emendemus in melius	3
J	Vittoria—Ave Maria	1#x
D	Vittoria—Improperia	2
D	Vittoria—Jesu dulcis memoria	1#x
G	Vittoria—O Magnum mysterium	1#x
O	Vittoria—O quam gloriosum	2
D	Vittoria—Tanquam ad latronem	2
G	Vittoria—Tantum Ergo	2
D	Vittoria—Tenebrae factae sunt	3
D	Vittoria—Vere langores	3

Early German School of Composers

Sacred

B	Bach—I Know That My Redeemer	2
N	Bach—All Darkness Flys	1
N	Bach—Beside Thy Cradle	1#x
PR	Bach—Break Forth O Beauteous	1#
EC	Bach—How Shall I	1
EC	Bach—God My King	2
B	Bach—Chorale	1
EC	Bach—Now Let Every Tongue	1
EC	Bach—O Lord Thou hast Formed	1x
EC	Bach—Rejoice Ye Christians	1
N	Bach—Rejoice and Sing	1
N	Bach—Sing Pray and Walk	1#x
N	Bach—My Soul, O Praise	3
N	Bach—So There is Now No Condemnation	2#x
N	Bach—Be Not Afraid	3#x
N	Bach—Blessing Glory and Wisdom	3
N	Bach—Come Jesu Come	3#x
G	Bach—Jesu Priceless Treasure	3#x
N	Bach—Sing Ye to The Lord	3#x
N	Bach—The Spirit Also Helpeth Us	3#
G	Calvisius—Xmas Song	2
B	Calvisius—Lord Jesus Christ	1
B	Eccard—The Birth of Christ	3
G	Eccard—Presentation of Christ	3
G	Franck—In Thine Arms	2
D	Handel—Amen Chorus	3
HW	Gallus—Handel—Alleluia	3
D	Gallus—Ecce quo modo moritur	2
G	Leisring—O filii et filiae	3
G	Praetorius—To Us Is Born	1
G	Praetorius—The Morning Star	1#x
RA	Praetorius—Lo How a Rose	1#x

G	Praetorius—Rejoice Ye Christians	1
B	Schutz—Selig sint die Toten	3
G	Schutz—Sing to the Lord	3
HW	Vulpius—An Easter Alleluia	3
B	Vulpius—Praise to Our God	1

Early French School of Composers

Secular

G	Janequin—Chanson	2
G	LeFevre—Pain of Love	2
G	LeFevre—Love Me Truly	1#
G	Tessier—To Lovely Groves	1#

Nineteenth and Twentieth Century English School

Sacred

EC	Attwood—Teach Me Oh Lord	1#
N	Attwood—Thou Didst Turn	1
O	Arnold Bax—I Sing of a Maiden	3#x
O	Arnold Bax—This World's Joie	3#
O	Bainton—In the Wilderness	2#x
JC	Bealy—O Lord Support Us	2
O	Benjamin—He Is the Lonely Greatness	3#x
O	Benjamin—I See His Blood Upon the Rose	3#
N	Davies—God Be in My Head	1
N	Elgar—As Torrents	1#
N	Elgar—Angelus	2
N	Elgar—How Calmly	2
BO	Finlay—When Christ was Born	1
BO	Finlay—Angels From The Realms	1
G	Goss—O Saviour	1#
JC	Holst—Lollay My Liking	2
JC	Holst—Of One That is So Fair	2
R	Howells—A Spotless Rose	3
S	Howells—Lullaby	2#x

BO	Mulliner—In the Bleak Mid-winter	3
N	Parry—I Sing the Birth	3
DE	Parry—Never Weatherbeaten Sail	2#x
DE	Parry—At the Earth's Round	3
DE	Parry—There is an Old Belief	2#x
DE	Parry—Lord Let Me Know	3
DE	Parry—My Soul, There is	3#
JC	Roberton—All in an April Evening	2#
O	Rubbra—Virgin's Cradle Song	3
N	Wesley—Thou Art a Priest	3
DE	Dr. Chas. Wood—Now Is The Day of Resurrection	3#x
DE	Dr. Chas. Wood—Glory and Honour and Laud	3#
DE	Dr. Chas. Wood—Hail Gladdening Light	2#x

Secular

AR	Bainton—To Music	2
S	Bainton—I Love the Jocund	2
JC	Bainton—Into the Silent Land	2
N	Balfour—Cargoes	2
JC	Boughton—Early Morn	2
N	Coleridge-Taylor—By The Lone Sea	2
N	Coleridge-Taylor—Song of Proserpine	2
JC	Davies—When Summer's Merry	2
O	Delius—The Splendour Falls	2#
AR	Dunhill—To Gloriana	3
AR	Dyson—Evening	2#x
N	Elgar—Deep in My Soul	2
N	Elgar—Go, Song of Mine	3#x
N	Elgar—Serenade	2
N	Elgar—Death On the Hills	2
D	Elgar—My Love Dwelt	2
BO	Finlay—Through the Wood	3
N	Fletcher—Dream Love	2
JC	Fletcher—How Beautiful This Night	2#x
N	MacKenzie—My Soul Would Drink Those Echoes	3#x

CC	Garritt—Oh My Love's Like	1
AR	Gibbs—Come Sleep	2
AR	Gibbs—I Loved a Lass	2
JC	Gibbs—Tears	2
JC	Holst—This Have I Done	2
JC	Holst—I Sowed the Seeds of Love	1#x
JC	Holst—The Turtle Dove	1
JC	Holst—I Love My Love	2#x
G	Knyvett-Stewart—Bells of St. Michaels	2
G	Leslie—Lullaby of Life	1
EC	Parry—I Know My Soul	2
N	Parry—In Praise of Song	2
N	Parry—Out Upon It	2
BO	Rowley—The Castle	2
AR	Rowley—Down in Yonder Meadow	2
N	West—How Eloquent	2#x

Nineteenth and Twentieth Century French

Sacred

G	St. Saens—Ave Verum	2
G	St. Saens—Praise Ye The Lord	2#x
B	Tombelle—Save Me O God	2

Nineteenth and Twentieth Century Russian

Sacred

B	Arensky—Praise Ye the Lord	2#x
B	Arensky—To Thee We Sing	2
J	Balikireff—O Send Thy Light	2
G	Bortnyansky—Cherubim Song	2
B	Drosdof—Prayer	1
G	Glinka—Cherubim Song	1#x
HW	Gretchaninoff—Cherubic Hymn	2
RA	Gretchaninoff—Cherubim Song	2#x
RA	Gretchaninoff—Communion	2#x

B	Gretchaninoff—Credo	2
HW	Gretchaninoff—Gladsome Radiance	2#x
RA	Gretchaninoff—Hymn to the Virgin	2#x
J	Gretchaninoff—O Gladsome Light	2#x
B	Gretchaninoff—O God Hear My Prayer	3#x
J	Gretchaninoff—Only Begotten Son	2
D	Gretchaninoff—Our Father	3#x
HW	Gretchaninoff—Praise Thou The Lord O My Soul	3#x
B	Ippolitof-Ivanof—Bless the Lord	1
HW	Kalinnikof—Gloria	2
EC	Kastalsky—Hail Holy Light	2
HW	Kastalsky—O Gladsome Light	2#x
J	Kastalsky—Praise the Name	2
D	Kopyloff—Hear My Cry	2
G	Lvoff—O Holy Jesu	2
J	Lvoff—Lord Our God	2
J	Nikolsky—The Earth is the Lord's	2#x
HW	Rachmaninoff—Glory be to God (short form)	1#x
HW	Rachmaninoff—Glory be to God (long form)	3
HW	Rachmaninoff—Glory to the Trinity	3
HW	Rachmaninoff—Hymn to the Virgin	11#x
HW	Rachmaninoff—Laud Ye the Name of the Lord	2
J	Rachmaninoff—May Our Mouths	2#x
CC	Rachmaninoff—O Worship the Lord	3
J	Rimsky-Korsakoff—Cherubim Song	2
B	Saminsky—Ani Hadal	2
J	Smirnoff—Cherubim Song	2
G	Tschaikowsky—Cherubim Song No. 3	2#x
D	Tschaikowsky—Forever Worthy	2
MR	Tschaikowsky—O, Blest Are They	2#x
HM	Tschaikowsky—Legend.	1#x
G	Tschaikowsky—Light Celestial	2
B	Tschaikowsky—O Praise Ye God	2
J	Tschaikowsky—We Praise Thee	2
J	Tschesnokoff—Let Thy Blessed Spirit	2#x

J	Tschesnokoff—Praise Ye The Name	1#x
J	Tschesnokoff—Salvation is Created	2#x
J	Tschesnokoff—We Praise Thee	1#x
J	Tschesnokoff—The Thief	2
RA	Tschesnokoff—Nunc Dimmittis (Gloria by Noble Cain)	2#x
RA	Tschesnokoff—Cherubic Hymn	2#x

Secular

G	Arensky—The Poison Tree	2
G	Arensky—Serenade	1#x
G	Arensky—The Steaming Rill	2
J	Archangelsky—The Brook	3
J	Archangelsky—Dusk of Night	3
B	Borodin—Chorus of Villagers	2
EC	Cui—Radiant Stars	3#x
B	Cui—Spread Your Wings	3
G	Cui—The Two Roses	2
G	Gretchaninoff—Autumn	2#x
G	Gretchaninoff—Sun and Moon	2#x
D	Rachmaninoff—The Island	2
G	Schindler arr.—Vassilissa the Fair	3#x
J	Sahknovsky—The Plume Grass	2#x
B	Taneyef—The Alps	2
B	Taneyef—From Land to Land	2
B	Taneyef—The Stars	2
G	Taneyef—Sunrise	2#x

Nineteenth and Twentieth Century German

Sacred

G	Beethoven—The Glory of God	1
N	Beethoven—Vesper Hymn	2
N	Brahms—Angel's Greeting	1
N	Brahms—Mary and the Boatman	2
N	Brahms—Mary Magdalene	1

N	Brahms—Mary's Wandering	1
N	Brahms—Prayer to Mary	1
N	Brahms—A Crown of Grace	2#x
N	Brahms—Make Me O Lord	3
G	Brahms—A Saving Health	3
MR	Brahms—O Saviour Burst the Heavenly Bound	2#x
N	Cornelius—The Three Kings	1
N	Cornelius—Throne of Mercy	3
R	Fischer—Song of Mary	2
G	Hauptmann—Evening Prayer	2
G	Herzogenberg—Christmas Song	2
RA	Liszt—Ave Maria	2#x
RA	Liszt—Benedictus	2#x
N	Liszt—Jesus Give Thy Servants	3
MR	Mendelssohn, Arnold—Christmas Motet	3#x
BH	Mendelssohn, Arnold—All Works	1-3#x
HW	Mozart—Ave Verum	2
HW	Rheinberger—Evening Hymn	2
BH	Schreck—How Shall I Receive Thee	3#x
BH	Reger—Palm Sunday Morning	3#x
HW	Schubert—My Peace I Leave Thee	1
HW	Schumann—Christmas Cradle Song	3
HW	Schumann—God Doth Rule	3
HW	Schumann—Child Jesus	2
CC	Schuetky—Emitte Spiritum	2
BH	Strauss—Evening	3#x
BH	Strauss—Hymn Anthem	3#x
BH	All numbers of the Thomaner Choir series	1-3#x

Secular

G	Bach—No Blade of Grass	2
N	Brahms—The Dirth of Dartula	3
G	Brahms—Sunday	2
W	Brahms—Farewell to Summer	1
G	Brahms—Vineta	3

G	Brahms—Songs from Shakspear	2
N	Cornelius—Love and Youth	3
N	Cornelius—O Death Thou Art The Tranquil	3#x
N	Cornelius—Sorros's Tears	2
G	Gluck—How Glad with Smiles	3
BH	Reger—Dawn of Spring	3
EC	Reger—My Little Sweetheart	3
B	Rheinberger—Stars in Heaven	2
R	Ser —Kling Klang	3
BH	K Marx—Wirkleute sind wir	3#

Nineteenth l Twentieth Century Spanish

D	Ni —Divendres Sant	3
D	N —La Mort del Escola	3

Nineteenth and Twentieth Century Canadian (*Willan*)

HW	Hail Gladdening Light	2	
HW	How They so Softly Rest	2	
HW	How Sweet	2	
O	Liturgical Motets	2	
O	O King All Glorious	2	
HW	Very Bread	2	
N	Chloe That Dear	2	
N	Come Shepherd Swains	2	
N	Had I a Cave	2	
N	My Little Pretty One	2	
N	We Must not Part	2	

Nineteenth and Twentieth Century Italian

TC	Bossi—A Raffaello Divino	3
JC	Pinsuti—The Crusaders	2
W	Pinsuti—Eldorado	1
AP	Pinsuti—The Rhine	2

Nineteenth and Twentieth Century American

Sacred

AP	Noble—The Saints of God	2
G	Noble—Requiescant	2
HW	Noble—Fierce Was the Wild Billow	2
HW	Noble—Go to Dark Gethsemane	2
HW	Andrews—O Brightness	2

HM	Cain, Noble—Almighty God	1
HM	Cain, Noble—Fairest Lord Jesus	2
A	Christiansen—Day Spring of Eternity	2
A	Christiansen—Father Most Holy	2
A	Christiansen—Hosannah	2
A	Christiansen—Lost in the Night	2#x
A	Christiansen—Wake Awake	3#x
G	Dett—O Holy Lord	3
HW	Dickinsen—The Shepherd's Story	2
CC	Jones—God is a Spirit	3
HW	Lutkin—Gates and Doors	2
HW	Lutkin—O Brightness	2#x
HW	McKinnon—Lord Christ Came Walking	2#

Secular

D	Busch—O Moonlight Deep	2
RA	Cain, Noble—Offering of the Soul	3
RA	Cain, Noble—Rarely Comest Thou	3
G	Cain, Noble—Wake Up Sweet Melody	2
HG	Cain, Noble—Calm Be Thy Sleep	1
HM	Cain, Noble—O Watchers of the Stars	2
CC	Clokey—Lullaby	2
G	Damrosch, Leopold—Ring Out Wild Bells	2
J	Dunn, Jas. P.—Song of the Night	3#x
G	Gaul (arr.)—Carol of Russ Children	2
N	Lutkin—Cargoes	2
RA	Noss—Sing We Merrily Unto God	3
B	Protheroe—Shadow March	1
B	Sowerby—The Risen Lord	3

SONGS ARRANGED BY SUBJECT

Christmas Folk Songs

HW	The Angels—Dickinson	3
S	And all in the—Williams	2

S	Down in the Forest—Williams	3
S	Wassail Song—Williams	3
N	Good King Wenceslas—Shaw	2
AR	The Grasmere Carol—Somervell	2
HW	Joyous Christmas Song—Gevaert	2
HW	The Neighbors—Gevaert	2
HW	Slumber Song—Gevaert	1
EC	In Dulci Jubilo—Peassall	2
N	The White Dove—Brahms	2
R	Behold that Star—Burleigh	2
RA	Lo How a Rose—Praetorius	2

Spanish Folk Songs

D	The Miracle of the Virgin—Schindler	3
D	The Virgin's Plaint—Schindler	3
D	The Ballad of Don Juan—Schindler	3
D	Nightingale of France—Schindler	2
D	Serenade de Murcia—Schindler	2
D	The Silversmith—Schindler	2
D	Melancholy—Almandoz	2
D	The Song of Cider—Almandoz	2
D	On the Mountain Tops—Guridi	3
D	Don Galliardo's Son—Marraco	2
D	The Vagabond's Song—Marraco	1
D	The Jolly Bachelors—Perez-Moya	1

Easter Folk Songs

HW	Now Christ is Risen—Dickinson	2
HW	The Lord is Arisen—Dickinson	2
B	Rejoice Ye Sons—Hirsch	2
B	At Dawn When—Hirsch	2
B	Closed is the Grave—Hirsch	2
B	Jesus in the Garden—Hirsch	2
D	The Three Holy Women—Gaul	2
D	Alleluia (Kopyloff)—Gaul	2

Jewish Folk Songs

G	Eili, Eili—Schindler	2
JK	Kirchen Gloken—Posner	2
CC	Kol Nidre—Loomis	2
JK	An Angel Weepeth—Weiner	1
CC	Song of the Little Bird—Gideon	1

Negro Folk Songs

R	Nobody Knows the Trouble—Burleigh	2
R	My Lord What—Burleigh	2
R	Were You There—Burleigh	2
G	Deep River—Burleigh	2
G	Listen to the Lambs—Dett	2
J	Weeping Mary—Dett	2
JC	Don't Be Weary—Dett	2
RA	It's Me O Lord—Noble Cain	2
RA	The Glory Train—Noble Cain	2
RA	Chillun Come on Home—Noble Cain	2
HF	Swing Low Sweet Chariot—Noble Cain	1
MR	Walk Together Chillun—Noble Cain	2
MR	By and By—Noble Cain	1
G	Go Down Moses—Noble Cain	2

German Folk Songs

N	The Angelic Hunter—Brahms	2
HW	Lord Lead Us Still—Brahms	1
N	To the Holy Martyr—Brahms	1
G	When Peaceful Night—Leslie	1
RA	Song of the Watchman (arr.)—Cain, Noble	1
RA	Be On Thy Guard—Cain, Noble	1
RA	Love's Captive (Hasler)—Cain, Noble	2
RA	Pain at Parting (Regnart)—Cain, Noble	1
D	Moravian Love Song (arr.)—Schindler	1

Italian Folk Songs

G	Ave Verum Corpus—Engel	2

Trouvere

G	Robin Loves Me—de la Hale	1

English Folk Songs

N	The Coventry Carol—Stainer	2
JC	Swansea Town—Holst	1
JC	There was a Tree—Holst	1
JC	Gossip Joan—Shaw	1
O	With Jockey—Bullock	1
O	The Pretty Plowing Boy—Williams	3
N	Bushes and Briars—Williams	2
R	A Farmer's Song—Williams	1
S	The Darkeyed Sailor—Williams	2

Welsh Folk Songs

JC	Ca' The Yowes—Williams	2
JC	Alister McAlpine's Lament—Williams	2
O	Kelvin Grove—Slater	2
O	Home of Liberty—Schindler	1
BO	Men of Harlech—Richard	1
O	The Ash Grove—Jacob	2
N	David of White Rock—Evans	2
GH	Mary Dear—Protheroe	1

Scotch Folk Songs

P	The Flowers of Edinburgh—Finley	1
P	The Rowan Tree—Roberton	2
G	Charlie is My—Allum	2
O	Behold My Love—Bainton	2
AR	O Open the Door—Roberton	1

Irish Folk Songs

N	The Cruiskeen Lawn—Bantock	2
D	Would God I Were—Weidig	2
N	The Mother's Lamentation—Dunhill	2
BO	The Foggy Dew—Stanford	1

Russian Folk Songs

D	Spinning Top—Rimsky-Korsakoff	2
D	Ballad of the Volga—Schindler	2
G	Little Duck—Nikolsky	2
G	The Gold Finch's Wedding—Koshitz	2
D	At Father's Door—Mossourgsky	3
D	Down St. Peters Road—Schindler	3
D	The Nightingale—Tschaikowsky	2
G	Volga Boat Song—Rubetz	2

American Indian Folk Songs

CC	The Sun Worshippers—Loomis	2

American Folk Songs

J	Cousin Jedediah—Thompson-Clokey	1
MR	The Gypsy Laddie—Malin	1
MR	The Inconstant Lover—Malin	3
MR	The True Lover's Farewell—Malin	2

APPENDIX III

BIBLIOGRAPHY

(One hundred selected books for the Choral Conductor.)

The appended list of books contains many which are valuable additions to the conductor's library. Many of these books contain ideas which are in opposition to each other. By a study of conflicting ideas is one able to acquire and adapt to himself a style which is distinctively his own. By all means, let no one base his thought on the writings of one man! By a general summation and juxtaposition of conflicting ideas will general culture be attained.

Those marked * are recommended as valuable for reference work. ** means especially recommended.

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